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OAK PANELED JACOBEAN ROOM FROM "THE GRANGE," BROADHEMBURY, DEVON, RECENTLY BROUGHT TO NEW YORK BY CHARLES OF LONDON AND NOW ON EXHIBITION FOR THE BENEFIT OF THE RED CROSS AND THE MENTAL HYGIENE CLINIC

\$350,000 GIFT FOR PHILADELPHIA

PHILADELPHIA.—A gift of \$350,000 from the General Education Board of New York to be used in arranging a panorama of the history of art in the new art museum on the Parkway here was announced on November 28 by William M. Elkins, speaking for the trustees of the Pennsylvania Museum.

The gift is contingent upon the raising of \$650,000 additional by public subscription. It was disclosed tonight that the museum authorities were contemplating a campaign to raise an endowment of \$1,500,000 from residents of the city.

The aid from the General Education Board was a result, according to Mr. Elkins, of a twofold plan "unprecedented in America" for the showing of art treasures.

On the main exhibition floor in a series of rooms masterpieces from the time of Christ to the present day will be shown in the environment of their periods. Tapestries, silver and gold ornaments and ceramics will surround and interpret the paintings, giving in each room a complete art picture of the period.

The second section will group the textiles, metal works, ceramics and other art objects where they may be handled and studied by students, manufacturers and industrial workers.

The General Education Board found, after long research, it was said, that the period plan of arrangement was probably the best method of eliminating the fatigue and confusion that result when the average visitor is admitted to roam at will among the entire collection of a museum.

WINTER ACADEMY ECHOES SEASON

Evidently academicians have prophetic eyes. The damp, sluggish atmosphere which has blanketed New York with unseasonable stuffiness must have been foreseen when they painted the pictures hung in the Winter Exhibition. On Varnishing Day the gray, wet streets, the heavy, melancholy air prepared the spirit for the acres of depressing paint.

"Acres" is perhaps an exaggeration of fact if not impression. There are three hundred and ten pictures in the three galleries. Although many of them are of noble proportions the average of size is about three by four feet. Twelve square feet multiplied by three hundred and ten is, unless arithmetic deceives us, three thousand, seven hundred and twenty square feet—less than one tenth of an acre. It is, however, more "than can be plowed in one day."

The first impression was deceiving, for the purchase of a catalog was greeted with a charming smile. But beyond the bright area of the desk and its pretty guardian the shades of gloom fell fast.

Round and round; into the next room; round and round again; up some steps and into that holy of holies the Vanderbilt Gallery. Darkness was thickest here and even the painters in their morning coats and the ladies whose hats gave a royal aspect to the exhibition seemed depressed. They stood about in small groups, or sat wearily on the heavily upholstered benches, murmuring of tone and brushwork, gesticulating vaguely.

A break in the line of radiators, which (Continued on page 2)

MARQUESS CURZON'S ENGLISH PORTRAITS AT CHRISTIE'S

By cable to THE ART NEWS

LONDON.—Eleven portraits by English XVIIth century masters, the property of Marquess Curzon of Kedleston, are to be sold at auction on December 22nd at Christie's, London. A full length portrait of Lady Wilmer by George Romney, a portrait of Georgiana, Lady Vernon by Hopper, one of Mrs. Farthing by Sir William Beechey, one of the Countess of Shropshire by Francis Cotes and the engraved portrait of Mrs. Yates as The Tragic Muse by George Romney are included in the sale.

Vermeer, Recently Found, Bought by Wildenstein

Wildenstein & Company have just announced their purchase of a painting by Vermeer, recently discovered in The Hague. The following notice of the discovery was printed in THE ART NEWS of October 15th, in a dispatch from Berlin:

"The discovery of a painting by Vermeer (Continued on page 2)

DR. MAYER TO EDIT MAGAZINE

The following announcement of a new art publication has just been received. It is to be called *Pantheon* and will be edited by Dr. August L. Mayer. F. Bruckmann of Munich are the publishers and editions will be printed in both English and German.

"The monthly, the first issue of which will be published in January, 1928, will devote itself to the art of all periods and all peoples and will comprise all the branches of art-collecting. Its foremost task, however, will be to discuss and illustrate the ancient art produced by all culture spreading races, including those of Asia, and to treat of the pictorial, plastic, and graphic arts as well as of the various branches of applied art, for instance, the art of the goldsmith and other work in metal, furniture, ceramics, glass and glass painting, textiles, arms and medallions.

"The magazine will have at its disposal all the means of the most perfected art of reproduction; editors and publishers are resolved to have all illustrations reach the very height of excellence possible to the art of illustration of today.

"As the monthly desires in the first place to serve the interests of international collectors, it will print, besides scientific essays, also reports concerning all essential results of the active work of the museums and art galleries throughout the world and will discuss and publish illustrations of all remarkable acquisitions of public and private collections, as also of the superior objects of art appearing upon the international art market."

Jacobean Room Brought to New York

Oak Paneled Room, Dating from the Early XVIIth Century, Removed from House in Devon Shown by Charles of London.

A magnificently paneled room, said to be one of the finest of its period, has just been brought to New York and has been placed on exhibition by Charles of London. It was formerly the principal room in The Grange at Broadhembury, Devon, a mansion begun during the latter part of Elizabeth's reign and completed during the time of James I. James' armorial bearings are placed over the fireplace, the royal crest flanked by the initials I. R.

Mr. Charles has installed the room in a special gallery, making only minor changes from its original arrangement. As it stands, in New York, it is almost as it was when Charles I used it during his stay at The Grange.

The paneling and carving are amazingly preserved and it is doubtful if any finer example of this great period in English interior architecture exists today in private possession. The great hall at Hampton Court and the Middle Temple are more imposing in scale but can show no finer carving than this.

The room has been placed on exhibition for the benefit of the Red Cross and The Mental Hygiene Clinic. An admission fee of one dollar is charged.

The Grange at Broadhembury, from which Mr. Charles has taken the oak room, may have been begun as far back as the closing years of Queen Elizabeth's reign. The turbulent life of Stuart days streamed in and out its doors. According to records, the land on which the house stands once belonged to the church. The property was purchased by Sir Henry Wriothesley, afterward Earl of Southampton and Lord Chancellor, and sold to Edward Drewe, head of an ancient Devonshire family whose ancestral seat was situated nearby at Killerton. Edward Drewe began building the Grange, named from the old grange or barn of the abbey, and the house was finished by his son, Thomas Drewe, who was knighted by James I at his coronation. It remained thereafter in the possession of Drewe descendants until recently acquired by Colonel Gundry.

The oak room is about 25 feet long and 22 feet wide—25 feet from the bay to the fireplace. This fireplace, gracefully proportioned, is flanked by Corinthian columns with tall carved bases. Above the mantelshelf is a large polychrome plaster panel bearing the arms of King James and the "Honi Soit Qui Mal Y Pense" legend, on either side of which is a gross caryatid-like female figure attired in the tight bodice and bell-shaped skirt of Elizabeth's day. These quaintly executed figures represent Flora and Ceres, or Peace and Plenty.

One adjoining wall and the wall opposite the fireplace are pierced by bay windows, the casings decorated with carvings of pagan and fabulous beings. For window lights Mr. Charles has supplied fifteenth and sixteenth century glass, and through one of the bays artificial amber sunlight streams, deepening the mellowess of the wood upon which it falls.

The fourth wall, which contains the entrance door, is by far the room's most ornate feature. It simulates the screen which used to cut off one end of the great hall in castles and the great manor houses of the Renaissance period; but instead of being actually a screen it is a solid wall. The door is flanked by canopied recesses, these, as

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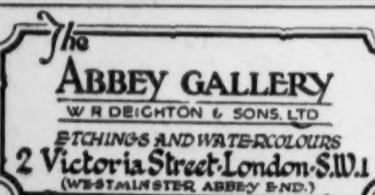
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JACOBEAN ROOM
BROUGHT HERE

(Continued from page 1)

well as the door posts, incorporating fluted and diapered Corinthian columns.

The three columns of each of the recesses rest upon plinths, which are perforated niches containing carved oak lions rampant, with shields. The entablature above is embellished with four heroic figures of warriors, two on either side, sculptured in the round and set in niches. The uppermost cornice of these two sections of the wall repeats the outline of the base of the entablature and is capped with intricately wrought pinnacles, perforated obelisks and winged horses, rearing and poised as if about to take flight.

The center of each recess contains a small richly carved and filigreed door that once gave access to a stronghold for keeping safe the muniments—deeds, titles, coats of arms and valuable papers—of the family. The doors themselves, accompanied by exquisitely carved side pieces, are divided into six panels each, decorated with the signs of the Zodiac. In the arched space above them are found Roman and Greek myths; on the left, Romulus and Remus suckled by an extraordinary wolf, with an antique river god symbolizing the City of Rome for the background; on the right, Ajax and Ulysses contending for the arms of Achilles.

The room's single door, in the center of this wall, is of moderate thickness and its surface is cut into six major panels, with narrow decorative panels at top and bottom. The six larger panels relate stories found in the "Metamorphoses" of Ovid, each stirring scene set within a proscenium the design of which is never wholly repeated, though duplicating portions are used to help achieve the door's balance. The lock, a minute piece of carving, shows a charioteer and steeds, akin in spirit to the "Aurora" of Guido Reni.

Refusal to employ duplication bespeaking the stencil is seen everywhere. On the flat pilasters a multitude of patterns are traced, including the Tudor rose, armorial bearings and ingenious arrangements of foliage, fruits, flowers, queer animals and grotesques. All round the room, supported by those pilasters, runs a narrow frieze, crowned by a kind of arcade, with arched pendant. The recurrent spaces, marked off by small columns, contain shields—a record of intermarriages, which includes, in color, the crests and names of many families famous in the West and South of England. Some of the shields were never filled.

The original ceiling was not brought over, that put up in Fifty-sixth Street being a reproduction of an Elizabethan ceiling at Worcester, England.

JAMES LABEY SAILS
FOR EUROPE

James Labey, formerly in business in New York and now established in Paris, returned to Paris this week after a very successful visit to the United States. He plans to return to America after the holidays. Mr. Greatorex of London also sailed on the *Mauretania*.

Antique Dealers to
Elect League Officers

Notice has been sent out by Mr. James P. Montllor, secretary of the Antique and Decorative Arts League, that an election of officers for the coming year will be held at the next monthly meeting. This will be at the Hotel Madison on Thursday, December 15th. Members of the League are urged to be present at this most important meeting.

WILDENSTEIN
BUYS VERMEER

(Continued from page 1)

meir in a private collection in The Hague by Dr. Vitale Bloch of the Rothmann Gallery in Berlin and Amsterdam is very noteworthy. The head of a young woman taken in profile is seen against the background of a marine-painting that hangs on a whitish wall. The model sits on a dark blue velvet chair and is clad in a yellow bodice with white insertion and cuffs. For anybody conversant with the style of Vermeer this scant description suffices to make appear before the mind's eye the exquisite little gem, which, through the searching flair of young Dr. Bloch has been added to the oeuvre of the great painter of light and luminosity.

The granulated texture of the canvas is very characteristic of the artist's earlier manner of painting. It is interesting to state that the marine depicted on the wall of the newly discovered picture is similar to that which is rendered on Vermeer's painting entitled "The Love Letter" in the State collection in Dresden. Also the features of the models are very alike. The canvas measures about seven by five inches and has been sold through the agency of the Rothmann Gallery to a Franco-American dealer. Dr. von Bode and Dr. Hofstede de Groot have examined the canvas and given their names to the attribution."

WINTER ACADEMY
ECHOES SEASON

(Continued from page 1)

marks the center of the Vanderbilt Gallery's longest wall, served as a rallying point for the devotees of art most learned in the peculiar vocabulary in which Academy pictures are properly discussed. Above this break, in which the warped Vanderbilt tablet is set hung Sergeant Kendall's "Cypripedium" a modest damsel whose blushes are quite unconfined. The whole of her opulent nakedness is delicately pink. Whether she is a lady slipper (Cypripedium) or just a little wild flower we are unprepared to say. Anyway she was given a medal.

In this room, as well as in the South and Center Galleries are other prize pictures. It would be unfair to the painters who were not honored to give undue publicity to those who were chosen, for the prizes are quite as undistinguished as the others. There were also several pieces of sculpture, some of them backed against the wall, others creating unnecessary hazards in the middle of the floor.

In the Academy Room, where the prints and drawings are hung, Timothy Cole's engraving is a comfort. It is a great relief to come upon a fine example of craftsmanship.

N. Y. U. GALLERY
OPENS DEC. 13

Announcement is made by the committee which will direct the Gallery of Living Art, recently founded by New York University, that the gallery will be opened to the public on Tuesday, December 13.

The gallery will be situated on the ground floor of the Main Building of New York University, 100 Washington Square East. It will be open every weekday from 9 A. M. until 10 P. M.

The initial selection of paintings and watercolors, about sixty in number, will comprise works by Demuth, Marin, Man Ray, Dickinson, Hartley, Brook, Halpert, Kuniyoshi, Sheeler, Knaths, Prendergast, Burchfield, Pascin, Matisse, Mauny, Picasso, Braque, David, Fries, Lurçat, Roux, Lapicque, Brissière, Chirico, Gris, Kikoine, Léger, Dufy, Maillo, Forain, Signac, Chagall, Marquet, Hillairet, Dufréne and Cézanne.

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**MINNEAPOLIS GETS
CHINESE BOTTLES**

MINNEAPOLIS.—Last January, Mr. and Mrs. Augustus L. Searle presented to the Minneapolis Institute of Arts their large collection of Chinese snuff bottles. A few weeks ago they made an additional gift of snuff bottles, bringing the total up to 276, and seven exquisitely carved figurines of turquoise, coral, felspar and aventurine. This makes the Searle collection of this miniature art of China one of the most important anywhere in the country. The collection occupies an entire room in the New Wing.

Since the XVIIth century snuff bottles in China have occupied much the same place as engraved gems and intaglios occupied in ancient Greece, although in range of material and scope of artistic execution they cover a much wider field. Many of these beautiful little objects are carved in the form of tiny figures, just large enough to fit in the hand, representing priests, philosophers, imperial ladies, princesses, immortals, and others worthy of commemoration. In most cases the heads form the stoppers. The variety of materials employed is almost endless, including carved and painted ivory, jade, agate, amethyst, turquoise, crystal, porcelain, cloisonné, lacquer, amber and tortoise shell.

Tobacco was first grown in China in the latter half of the XVIIth century, although it was not used in the form of snuff until a century later. Hence the majority of these bottles are not of great antiquity. They do, however, present a remarkable conception in miniature of a great art, for they show the preoccupation of the Chinese with precious and semi-precious materials, and their meticulous care and patience in seeking out an artistic form to fit the sometimes irregular shapes of the natural substance.

This aptitude on the part of Chinese artists is clearly shown by two of the figurines, one of blush coral and the other of pink coral. Here the branches of the natural material have supplied the motif for the design, and the result are tiny figures, not more than five inches high, in exquisite design.

Taking snuff was never a general or popular habit in China, but rather was confined to the nobility and the well-to-do classes, who paid extravagant prices for imported brands. As in Europe, the Chinese attributed to snuff vague medicinal virtues and believed that it had beneficial effects, especially when taken after a heavy dinner. A snuff bottle came to be, therefore, an important part of a gentleman's dress, and was an object worthy of the lavish care expended in its manufacture and ornamentation.

Mr. and Mrs. Searle have also placed on view at the Institute three ancient temple vases of white jade and two of purple jade.

**BOSTON MUSEUM
BUYS FINE BLAKES**

BOSTON.—The Museum of Fine Arts has recently added another original work by William Blake to its fine collection of watercolors and engravings by the artist. The new accession is a monotype and is unique in the collection. William Blake developed a method for reproducing his designs, similar to the present monotype process, but in place of the copper plate, he used a common mill-board. The design was painted on the board in distemper, and impressions on paper were colored up with watercolors. It was Blake's original intention to complete each impression in this manner and as a result there are marked variations in both color and treatment of designs made in replica.

Nebuchadnezzar, the subject of the monotype recently presented to the Boston Museum, shows the Babylonian king crawling on all fours, wild-eyed and shaggy with nails like sharp claws of great birds of prey. This monster, half-beast and half-human, moves heavily in a jungle setting. The subject is not a pleasant one but it is a powerful and sincere expression of Blake's genius.

The Boston collection has also been recently enriched by a fine impression of Blake's superb inventions for the Book of Job. These designs made in his mature years, at the height of his spiritual perceptions, are the noblest that have been left by him. The museum is fortunate in now possessing this work in both proof and print states.

To commemorate the centenary of Blake's death, there have been on view at the museum during the summer and autumn, its group of nine beautiful watercolors from the Paradise Lost series, and several of the seventeen drawings from the Plague series owned by the museum. In the Study Room of the Print Department have also been available the eight small designs for Comus, the complete set of Dante engravings, seven in all, and a number of other works by Blake of only slightly less importance, among which is an impression of his last engraving, that exquisite little message card, no larger than a calling card, made a few months before his death for his friend George Cumberland.

**PRINT EXHIBITION
AT BOSTON CLUB**

BOSTON.—The exhibition of prints at the Boston Art Club is well worth two or three visits. It is a stimulating show. Assembled from all parts of the country, the collection is varied and representative of the best which is being produced by contemporary American print-makers. It is not merely an etching show. There are excellent examples of woodcuts, wood-engravings, and lithographs to enrich the collection. And a number of color block prints, serving as agreeable

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accents in the installation, remove the monotony of an all black-and-white exhibition.

Seldom does one have such a favorable opportunity to compare prints in the several media of the graphic arts. Consider the diversity of one wall alone: a delicate portrait etching by Alfred Hutton; a sensitive drypoint by Joseph Raskin; a bold, effective block print, simple in design, by Charles Wilimovsky; decorative color prints by Tod Lindenmuth and Blanche Lazzell, quite unlike in style or technique; lively lithographs by George Biddle, in which the human figure is used in attractive patterns; a rugged woodcut and a rugged etching by Emil Ganso; monotypes by Blendon Campbell, showing line subservient to a rich tone; clear-cut etchings by Thomas Handforth, in which line tells all the story; a silvery lithograph, full of light, by Paul Rohland; and a group of three prints by Ernest Fiene, comprising a portrait head in aquatint, a pictorial landscape in lithography—strong in contrasts of black and white—and a still-life lithograph with touches of color, a truly lovely print.

Not all the good print-makers of the country can be shown in any one gallery, but here one may find a satisfactory cross-section of the field. Those who desire to add prints to their portfolios will find the prices desirably moderate, ranging as they do from five to fifty dollars, with only one print, a portrait etching, priced as high as seventy-five.

In the alcove off the large gallery are shown the 1927 group of "Fifty Prints of the Year," circulated by the American Institute of Graphic Arts, New York. Here, in less vivid contrast than one might expect considering their tangency, are the frankly labeled "conservative" and "modern" prints selected by Bertha E. Jaques and Rockwell Kent. Not often in one exhibition is it possible to range over so large a field and find prints to please so many differing tastes.

—K. McG. A.

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**WILPERT ATTACKS
MORGAN PLATES**

Dr. Joseph Wilpert, Director of the Vatican Museum and the author of several important works on early Christian art, has just thrown a bomb shell into the world of art by attacking the authenticity of the silver platters in the Morgan collection, now housed in the Metropolitan Museum of Art. In the same article (published in the *Art Bulletin* of New York University), Wilpert also attacks the claims to antiquity of the already doubted Chalice of Antioch.

In the main, Dr. Wilpert bases his rejection of the Morgan silver plates not merely on exactitudes, but on errors of the gravest character often committed against the laws of composition, against artistic canons, against symbolism, against the rendering of costume and gesture, even against common sense. In all of them he finds the constant copying of particular scenes with attempted concealment of sources through alterations, which however only serve to betray the method. The fabricators of the treasures he finds to be further betrayed by their desire to produce something new and unusual without reflecting that such novelty would expose them to detection, since it is the solecism which distinguishes the modern forgery from the antique work. For all these reasons Dr. Wilpert likewise rejects as hopeless the theory that the "treasures of Syrian silver" may be late copies of the IXth or Xth centuries from antique originals, as for example the miniatures of the Paris Psalter and of the Vatican Cosmas Indocopeutes and the Rotulus of Joshua in which are also found an inexact rendering of antique costume. Finally, Dr. Wilpert feels that it is almost incomprehensible that no suspicion of forgery has arisen in the minds of the writers who have published the Morgan plates with the scenes of David, as such subjects are conceivable for a church door or for a Psalter but have no connection with the liturgical use of plates for the eucharistic bread. But in the light of the magnificent cycle of representations of David in the Paris Psalter he admits that there could scarcely be a more lucrative or tempting subject with which to adorn these much desired monuments of early Christian art.

In an article of this length, it is impossible to re-state in detail the intricate comparisons with source material, the errors in detail, costume and archaeology, traced so carefully by Dr. Wilpert in the various plates of the Morgan collection. A few striking instances in several of the pieces must suffice. In the plate which displays the Marriage of David, Dr. Wilpert makes the discovery that among other inaccuracies, Michal is a modern figure, dressed for the sake of elegance in a tunic very narrow at the waist and having as mantle a lacerna borrowed from the high priest in the marriage scenes of the mosaics of S. Maria Maggiore. The piper at the left of the composition is claimed to bear a strong resemblance to David as Shepherd on the ivory box of the Kircheriano, in the Museo delle Terme.

An equal indifference to the rules of antique costume is found by Dr. Wilpert in the plate showing David introduced to Saul. In the shield of Theodosius, which apparently served as source material for the platter, Dr. Wilpert points out that the emperor holds his left arm within the himation, but in the proper and elegant manner characteristic of antiquity. In the Morgan example the left forearm of Saul comes out of his paludamentum in such a way that tearing is almost inevitable and the grasping of the folds will nigh impossible.

In another of the plates, representing the Anointing of David, Dr. Wilpert scents out as models the Psalter of the Bibliothèque Nationale and the ivory box of the Museo delle Terme, but with free interpretations and modifications which betray the forgery. One of the most ludicrous of these is that while in the source pieces the left hand of Samuel is always shown hanging at his side or holding a volumen, in the Morgan plate it touches the hair of David as if to spread the oil around on his head—a modern slip borrowed from a barber shop.

One of the most admired plates of the entire collection—that showing the struggle between David and Goliath—is claimed by Dr. Wilpert to reveal a form of composition entirely new to early Christian art and made up of elements furnished by miniatures. He claims that representations of two cities found on this plate have nothing to do with the subject represented and that they were found by the silversmith ready made and accompanied by a model for the arc of Heaven in the History of St. Paul as it appears

among the illustrations of the Cosmas Indocopeutes. Furthermore, although Dr. Wilpert admits that the fight is represented in very artistic fashion, he finds that it is the formula of the miniature of the Paris Psalter and the ivory box of the Museo delle Terme, rather than the Biblical conception. In the scene in the lower zone, Dr. Wilpert points out that the silversmith even imitated the pictorial background of the miniature, thus creating involuntarily two different planes for his actors.

The Chalice of Antioch, having already been subject to attack from various sources, has scarcely the interest of the attack on the Morgan collection. In the main, Dr. Wilpert bases his contentions on the fact that oxidation can be produced by artificial means, that the silhouette of the chalice is not happily conceived, its height and width being too great for its small foot; that the ornament does not correspond at all with the eucharistic symbolism of the early centuries, which is consistent throughout and that the two figures of Christ upon the chalice are very much like that of Christ in the scene of the Durus Sermo and of Solomon on the casket of S. Nazzaro. Poverty of gesture, treatment of drapery in a timorous manner and the almost identical treatment of the figures of the apostles are cited among other rather convincing details as grounds for rejection of the chalice as spurious.

**VITOLO ACQUIRES
GALLERY HERE**

Announcement has just been made that "Mr. Richard Vitolo has come into possession of the Gainsborough Galleries, 222 West 59th Street.

Mr. Vitolo, originally Russian, came to this country about twelve years ago at the beginning of the World War as purchasing agent for the Russian government. Since the Russian Revolution he definitely established himself in this country and became, five years ago, an American citizen.

For the last twenty-five years Mr. Vitolo has been a connoisseur and collector of old masters. He has visited several times all the great museums in Europe and is a great lover of art. After the revolution in Russia he contributed much of his time to art and now he has definitely gone into this business. He has a very interesting exhibition of paintings in his gallery, most of which he collected in Russia, England, France, etc.

"For the opening of the Roxy Theatre in New York, Mr. Vitolo decorated the lobby of the theatre with a very interesting collection of notable old masters which were purchased from him by the Roxy Theatre Corporation. He is now planning a very unusual exhibition of great Russian painters of the XIXth century who are not yet very well known here. Mr. Vitolo is also a member of the Antique and Decorative League of New York."

**FLEMISH LANDSCAPES
EXHIBITED IN BERLIN**

BERLIN.—An exhibition just opened at the Dr. Gottschewsky and Dr. Schäffer Gallery entitled "Flemish Landscapes from the XVIth and XVIIth centuries" is of singular importance, emphasized by Dr. von Bode's preface to the catalogue. The aim of this undertaking is to increase and enlarge the understanding and appreciation of this period in Flemish art, which has to a certain extent been

clipped by the interest that—during the XIXth century—has been given by artists and scholars to the Dutch landscapists of the XVIIth century. This bias was surely due to Impressionism, which derived its inspiration from this period and school. One is not guilty of the slightest exaggeration in asserting that this show, comprising 120 paintings and about 30 drawings, will be of lasting importance for further research or amateur interest in this very field.

The owners of the gallery have in cooperation with the well-known Rubens connoisseur, Dr. Ludwig Burchard, who compiled the catalogue, achieved an investigation of great merit, stress having been laid upon furnishing the most exact and scholarly references. The arrangement has been conceived as a continuance on a smaller scale of the exhibition at Brussels in 1926 and has met with the active assistance of both private collectors and museum authorities. The number of fine paintings in this exhibition is so remarkable that it is only possible to mention several outstanding works of famous masters. However, the presence of paintings by less well-known artists is very gratifying and adds interest and attraction to this show. "Winter Scenery with Birdtraps" is the title of an outstanding panel by Pieter Breughel the Elder, appealing through the verity of its particular mood. The yellowish-white tone of the pigments expresses the characteristic atmosphere of this ice-bound country and the subdued ring of this snowy spot, with small houses around it and queer little human beings given in black silhouettes. Jan Breughel the Elder is represented with several works affording quite a survey of his exquisite coloristic ability. The tones and gradations are rich and well modulated and finely set off from one another. The tradition of the brothers van Eyk and their pure and noble manner of painting is here alive and may be traced in many of the canvases in this assembly. This "embroideries de richesse" makes one hesitate, whether to mention a Patinir landscape with the "Madonna" in the foreground, or an Elsheimer of excellent quality. The romantic naturalism of Henri met de Bles, Mathys Cock, Joos de Momper is shown in attractive examples. A large and very representative panel by the latter must be singled out, on account of the richness of its color scheme and the mastery in the rendition of this picturesque Rhine landscape with a castle-topped cliff. A landscape by Rubens similar to that in the Palazzo Pitti in Florence, measuring 49.6 by 80.8 inches in breadth and height, is conspicuously lyrical in its mood, considering the usual impetuosity of this master. The painting here on show is Ruben's second rendition of the same theme and for this reason appears to be given with particular *maîtrise*. It is imperative to mention also a fine work by Adrian Brouwer, a coloristic masterpiece, shimmering with the brilliance of the moonlight falling on a peasant courtyard, light and shadow being applied with wonderful command of the subject. The group of "Mary and Josef Resting during the Flight into Egypt" by the same artist is placed in a boldly drawn landscape, with an almost dramatically floating sky. Much interest is also aroused by a Jan Mostaert "Christopherus" in an elaborate landscape with a view upstream and a great deal of animation in the composition, in which houses, persons and animals enliven the banks of the river. Comparatively rarely has one an opportunity of seeing as many as eight paintings by Lodewijk de Vadder, one of these having passed into the possession of the Kaiser Friedrich Museum. A large and representative landscape by Jan Wijden has also been acquired by this institution.—F. T.

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"PAN AND
DRYADS"
BY
ARNOLD
BÖCKLIN

Courtesy of the
Heinemann
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ANDRADE BRINGS RARE ART

Mr. Cyril Andrade, the English expert, has recently arrived in New York with several objects of the utmost rarity, which may be seen by request at the Ehrich Galleries after they have passed the customs.

One of the most interesting of Mr. Andrade's acquisitions which he has brought to America is an Elizabethan needlework table cover in gros and petit point, the border worked entirely in petit point with exquisite grotesque animal motives. The centre of the cover bears an initial of three letters, not yet identified. This cover, which measures eleven feet, six inches by seven feet, four inches, is considered in England the finest piece of Elizabethan needlework on the market.

Mr. Andrade's connoisseurship in the field of armor has enabled him in the past to acquire some remarkable examples and now he has brought to New York a set of Gothic armor circa 1460, coming from the famous Count von Trapp collection. The set consists of a back plate considered the finest known of this period, a breast plate bearing the mark of the maker "Messaglia," a pair of thigh pieces with knee caps and an armlet, also with the Messaglia mark. This armlet is considered in England to be the most perfect specimen that has been on the market in recent years, and even superior to the remarkable example purchased by Mr. Andrade in New York and later sold by him in the Whowell sale last May for the record price of £3,900.

A third distinguished item brought over by Mr. Andrade is a pair of carved wood Louis XIII wheellock pistols, bearing the coat of arms of the original owner, Gabriel de Say, a Chevalier of the Order of St. Michael, etc. These pistols, which come from the Erbach collections have locks of richly decorated steel while the heads of the screws are exquisitely wrought in animal motives. The barrels bear the mark of the maker, Claude Thomas, Espinal, 1623. These pistols have been reproduced in the Daily Mail and are considered the finest pair on the market.

VENTURUS SHOWS ART FOR HIGH PLACES

"Collect romantic things for romantic places—but these things are for the new high places!"

Such is the credo of Venturus, Wanamaker's latest artistic offspring, as set forth in the catalog of its first exhibition. Those who hope that the combination of American and European craftsmen in the Venturus Galleries will provide interesting analogies are doomed to disappointment. The outstanding European exhibits are of the new furniture. The American wing sponsored by Mrs. Halpert of the Downtown Galleries is forced to fall back upon a Scandinavian table and some early American chairs as a background for the sculpture, paintings, iron work, rugs and wood carvings which are its contributions to modernity.

Many of the names of the present European exhibitors are already pleasantly familiar. There is furniture by Lucian Bernhard, Dominique, the Jallots, Primavera; silverware by Puiforcat; glass by Lalique; curtains and linen by Rodier, and lamps, decorative pottery and porcelain by such craftsmen as Jean Besnard, Simonet Freres, Dominique and la Cremalliere.

Although Venturus seeks to escape the past and create its own styles, the past is still there inescapably. The lemon wood dining room set by Primavera, handsome save for the overly monumental sideboard, carries strong reminiscences of the "Biedermeyer" pieces of the last century in Germany. The lacquer panels by the Jallots have inevitably turned to Japan for inspiration; the gay color of Turkey appears in an embroidered leather footstool and the damask wall hangings of Primavera carry in the bold swing of their tulips and carnations memories of Damascus fabrics of the XVIth centuries. In the decorative adjuncts—pottery, glassware and metal work, debts to the past are even more apparent.

The finest examples of craftsmanship

in the exhibition and those which carry out in spirit the modern manifesto most consistently, appeared to us the office ensemble by Primavera. Here the "satisfaction with matter that bluntly declares itself and with elements that are free of emotional appeal—line, mass, area, dynamics" express themselves most happily. The desk, with its finely proportioned top inset with leather fulfills both the demands of usefulness and beauty, while the accompanying chair of brilliant scarlet leather with triple edged back appears as practical as it is attractive. The desk lamps of plain polished metal made in double bracket form with conical shades are as simple as a finely made piece of machinery. Only the filing cabinet—but little more than a glorified magazine rack—fails to reconcile beauty with modern efficiency.

Also by Primavera are a pair of ottomans in cobalt blue and turquoise green leather, that are among the most effective and consistent things in the exhibit and a radio cabinet of palissandre, relying entirely upon simplicity of line and texture of wood.

The same simplicity and reliance upon the inherent beauty of material is found in the cabinet of amboyna wood made by the Jallots. The other Jallot pieces are less successful than the Primavera exhibits. They are either exotic and derivative in feeling or rather forced in their modernism. Such is the case in the black and white lacquer sofa upholstered in blue. A Lucian Bernhard sofa, silver and blue velvet, with an armchair to match, appeared to us quite as much a "parlor piece" as any Louis Quize chaise lounge upholstered in pale flowered brocade.

The lamps, of which the exhibition carries an almost bewilderingly large number, are especially worthy of note. Here the modernist has had opportunity for the full play of his geometric fancy expressed in the fine working of polished metal, the use of glass in many shapes and patterns.

As we have said, it is hard to make comparisons between the American and the European group. Several things in the American Room, which has been gathered together by Mrs. Samuel Halpert of the Downtown Galleries, have a greater beauty than work of similar type produced in Europe. Among these we may mention the carved mantel and panels by Robert Laurent, the embroidery by Marguerite Zorach entitled "The Family" and the pottery of Henry Varnum Poor. The iron work and lamps, on the other hand, made by Hunt Diederich and Frank Osborn are far behind their European exemplars. Mr. Osborn's conical orange lamps and his fancifully named lighting fixtures have a distinct Greenwich Village influence, while Diederich's torcheres with their stags and elaboration of structure appear almost tawdry in comparison with the chaste reliance upon beauty of material found in almost all the European pieces.

To compare the American sculpture by Zorach and Laurent, chosen from their most serious work with the European contributions would be unfair. The Continental selection is quite obviously the work of potters and sculptors in their more playful moments and as such has at its best humor and sprightliness. In their worst moments, many of these little figures in glass, pottery and jade border dangerously upon being "cute." Their sophistication outdoes itself.

The paintings in the American room include work of Pop Hart, Stefan Hirsch (a fine landscape), Karfiol, Kuniyoshi, Niles Spencer, Dorothy Varian, Joseph Stella and some lesser lights.

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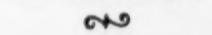
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NEW TREASURES FOR BRITISH MUSEUM

LONDON.—A Scythic gold ornament of the IIInd or IIIrd century A. D., with a *repoussé* eagle holding a quadriga in its claws, was one of the most interesting acquisitions made recently by the trustees of the British Museum. This central subject is set in a circular border, from which issue square projections probably intended to secure the object to a strap. Both the central subject and the border were once richly set with turquoise inlays, of which only a few remain. This ornament, obtained by Professor Herzfeld at Nihavend, in Northwest Persia, was said to have been found with Roman imperial coins, a view which is borne out by the style, recalling as it does that of other Scythic gold ornaments found in Western Siberia and South Russia and attributed to the first centuries of our era. The ornament was doubtless excavated from a tumulus some years ago, for a pendant to it, in which the eagle faces the spectator's left instead of his right, was acquired by the late Mr. J. Pierpont Morgan and is now in the Metropolitan Museum at New York. The acquisition has a greater interest in that important examples of Scythic and Sarmatian art have tended to pass into the Russian museums.

An Anglo-Saxon censer-cover, of architectural design, with animal ornament in openwork and silver inlays, is a well-known and very interesting object, found about 1879 about 9 feet below the surface at the north end of Palace Street, Canterbury. The style of the architecture is that of the Anglo-Saxon steeple at Sompting, in Sussex, and both the animal ornament and the silver inlay point to the late Xth or early XIth century. An inscribed example with similar architectural characteristics, but less elaborate design, was found at Pershore, Worcester, about 1770; and the Museum possesses an imperfect specimen from the Thames, in which the architectural character is less developed. The Canterbury example now acquired represents in an admirable manner the metalwork of the later Anglo-Saxon period, of which so little has come down to our time.

Three drawings of Fantin-Latour have also been acquired, two being the gift of Mr. Henry van den Berg through the National Art Collections Fund, and the third, along with an album of reproductions of all Fantin-Latour's lithographs, has been given by M. M. F. and J. Tempelaere. Then there are three Indian paintings of the Rajput school among the additions, also 25 Babylonian contract tablets of the Assyrian period, a tablet containing an inventory of ritual objects in use in the Temple of Marduk, and some pottery, including a Sultanabad bowl and a Rhages bowl. The first of these last named has lost its glaze and allows the technique of the decoration to be clearly seen, an advantage to the student, though not to the ordinary collector. A Chinese figure of Kuan Yih has an incised inscription with the date 1566, thus dating the class of pottery to which it belongs, and there is a Chinese stoneware vase of the common brown glaze of the XVth century, but of entirely novel form.

Some particularly fine wood carvings from New Zealand, including the prow of a war-canoe of an unusual type, belonging to a Waikato chief, and the carved wooden lintel of a Maori house, collected in 1866 by the late Captain J. P. Loos when in command of H. M. S. Esk, have been presented by his daughter, Mrs. Reid.

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FRENCH LINE SHOWS PAINTINGS OF AFRICA

An exhibition of the French Painters of Northern Africa, organized under the auspices of M. Paul Claudel, French Ambassador to the United States and of M. John dal Piaz, president of the French Line, is now on view at the Wanamaker Galleries. M. Andre Dezarrois, assistant director of the Luxembourg and M. Jean Charpentier have also cooperated in the exhibition which is the first of its sort to be brought together in any country. In addition to the paintings, books and illustrations by different masters round out the show. A small group of sculpture of North African subjects is also included.

As is perhaps natural, the strength of the exhibition lies in the early Romantic enthusiasts of the XIXth century. There is genuine gusto in the work of these pioneers—Delacroix and Fromentin, Dehodencq, Chassériau and Vernet that is born of eyes opened to a newly discovered land. Often the color of some of these artists seems to the modern eye to border on that of the chromo and their flaming romanticism is sometimes naive to our sophisticated perception. But the flair, the enthusiasm that alone can animate art, is indubitably there. This is true of the single Delacroix included in the exhibition—not a superb Delacroix by any means, but a painting of verve and genuine feeling. Chassériau, an artist but little known in this country contributes, especially in the drawings and watercolors, some interesting examples of romanticism. In such watercolors as his "Cavalier partant pour la Fantasia," his line and color sparkle with an enthusiasm that in the more technically sophisticated work of the contemporary chroniclers of Africa has degenerated into an arid search for the picturesque. The drawings of Dehodencq are in their lively line less academic than the studied modernism of the later men.

Perhaps it is sadly inevitable that the modernists are unable to recapture the fine careless rapture of these early romantics. They compensate in technique, in more studied effects of blazing sunlight and deep shadow. Always there is the bright sharp contrast of street and desert, the picturesque dress and type of native to afford an effective theme. Maurice Denis, Albert Marquet and Maxime Maufra depict in a palely fashionable impression the landscape of Africa. Jacques Simon, many of whose canvases are designs for Gobelin tapestries, reveals a decorative feeling and a lively fancy. Andre Sureda reveals his preoccupations with picturesque types in perhaps a more competent way than many of his confreres, with the exception of Lucien Madrassi who shows an interesting portrait head. Among the contemporaries we searched sadly and vainly for a missing Matisse which might have done much to even up the score between modern sophistication and romantic enthusiasm.

LEAGUE OF NATIONS REJECTS MODERN PLAN

BERLIN.—A matter of importance to all circles interested in promoting modern art is involved in the news that the erection of the building destined for the use of the League of Nations in Geneva will not be conferred upon an architect with modern tendencies. The sum allotted for building costs has been increased from 13,000,000 to 19,500,000 francs, in spite of the fact that the competition announced last year resulted in very important designs revealing modern tendencies and ideas of construction not exceeding the limit of 13,000,000 francs given in the first announcement of the building committee. Swiss newspapers are discussing these facts and it is said that the change in stipulated terms means a breach of contract towards the competitors.

The committee concerned with the question consists of an English, Czech-Slovakian, Greek, Japanese and Columbian representative and is reported to incline towards favoring projects imitating various former styles of which Giuseppe Vego of Rome, Carlo Brogi of Rome and Nenot of Paris are the authors. For the purpose of being able to carry through these plans the building costs have been increased to 19,500,000 francs, to which must further be added the \$2,000,000 of the Rockefeller gift. Swiss authorities assert that the backwardness in taste and the conservative tendencies among members of the League of Nations will prevent the erection on such a conspicuous place of a building which might have manifested by its modern tendency the progressive spirit which a Nations' League palace is expected to serve.—F. T.

TIEPOLO BOUGHT BY DRESDEN GALLERY

Dr. Karl Lilienfeld, head of the Van Diemen Galleries, announces that "the famous State Gallery of Dresden has finally succeeded in purchasing the 'Triumph of Amphitrite' by Tiepolo which is the beautiful center piece of the well-known set which came from the Villa Girola on the Lake of Como. The set was imported to Germany and the piece sold to the museum by the Van Diemen Galleries of Berlin and New York. This purchase by the museum is considered in Europe as one of the most important since the Saxon princes formed the famous gallery, for it has had an exquisite collection of XVIIIth century paintings but has lacked an important work by the greatest master of that period—Tiepolo.

"It will be of special interest to this country to know that the two companion pictures of the set, also famous for their extraordinary beauty and importance, have been purchased recently by a prominent private collector of New York."

HISTORIC CHAPEL AND PAINTING RESTORED

ROME.—In the year 1260, Frate Elia, the friend and co-worker of Saint Francis of Assisi, founded and built a church at Tavarnelle, in Val di Pesa. This little town rises on a hill, overlooking all the Chianti valley and the Sienese country, with the towers of San Gemignano in the distance.

For a chapel in this church Neri di Bicci made a picture. Vasari tells about it when he says that "On the 7th of June, 1471, an Annunciation was painted for the Church of San Francesco of Barberino in Val d'Elsa, to be placed over the altar of the Company of the Annunciation. In the predella, he made the Saints Francesco, Lodovico, Antonio da Padua and Bernardino. This was done by Neri di Bicci, of the Tavarnelle di Val d'Elsa. He was paid for it twenty large florins. Zanobi di Domenico, carpenter, prepared the tavola."

Now, after these passing centuries, the picture and the chapel which it still adorns had fallen into a serious lack of repair. It remained for a man of the village, a carpenter and the descendant of others in the same trade, to realize what was needed. This man, Leopoldo Aretini, is much more than an ordinary workman, and with a strong artistic instinct he has studied and worked until now his hand turns out remarkable examples of intarsia and splendid pieces of furniture. Moreover he is recognized as a connoisseur in matters of art.

He represented the case of this picture and chapel to the Superintendent of Fine Arts and other authorities in Florence, asking permission to carry out the repairs necessary himself, and urging the restoration and cleaning of the picture. This has accordingly been done, and a few days ago there collected at Tavarnelle a representative gathering of well known persons interested in art, newspaper men and other invited guests, for the inauguration of the restored chapel.

Aretini has carried out the work with the greatest skill, and he and those who helped him, have not neglected the smallest detail. The door has been reconstructed with antique wood in the purest Quattrocento style, the stone work, executed in "pietra serena" fits in perfectly, and the cornices of the windows, the cornice and the plinth of the altar and the altar itself, which rests on elegant little columns, are beautifully done.

In the middle of the altar, above which the Annunciation of Neri di Bicci returns with its gentle smile, Aretini has placed the tabernacle which is his own work.—K. R. S.

PAINTINGS BY McKEY AT ORSENIGO CO.

Memorial Exhibition of the paintings of Mr. Edward Michael McKey, who was a member of the First Permanent Commission of the American Red Cross to Italy, and who was killed at the Italian front in the service of his country, will be held at the Orsenigo Company Galleries, 383 Madison Avenue, December 6th to 15th inclusive from 10 A. M. to 5 P. M. On December 5th a private showing will be held from 3 P. M. to 5 P. M. at which time admittance will be by invitation only.

Members of the committee who are conducting the exhibition which is under the auspices of the Italy America Society, 25 West 43rd Street, are Mrs. Josep Di Giorgio, Irene di Robilant, Mrs. William Draper, Mrs. Thomas A. Edison, Mrs. Lionello Perera, Mrs. Edgerton Winthrop, Mrs. Clarence Mott Woolley.

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BROOKLYN ETCHERS
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The Brooklyn Society of Etchers' Twelfth Annual Exhibition will open at the Brooklyn Museum of Art with a private view on Monday, December 5th, and will be open the following day to the public. The exhibition will close on January 3rd. It will consist this year of 308 etchings, aquatints, mezzotints and dry-points which will be the work of 135 exhibitors.

An innovation this year will be the inclusion of several foreign artists, so that England, France, Germany, Austria, Hungary and Canada will be represented.

The prizes to be awarded this year will consist of the following: The Mrs. Henry F. Noyes Prize of fifty dollars for the best print in the exhibition. The Emil Fuchs Prize of twenty-five dollars for the second best print in the exhibition. The Kate W. Arms Memorial Prize of twenty-five dollars for the best print by a member of the society. The Nathan I. Bujur Prize of twenty-five dollars for the best print by an exhibitor not a member of the society.

The Associate Members' print this year is by Kerrey entitled "Cornwall" and is a scene on an inlet in England surrounded by rolling hills and with a two-masted ship in the foreground.

MELCHERS WINS
"POPULAR PRIZE"

PITTSBURGH.—An American artist, Gari Melchers, won the Popular Prize of \$200 for his painting "The Hunters" in the Twenty-sixth Carnegie Institute International Exhibition, according to the announcement made by Homer Saint-Gaudens, Director of Fine Arts, imme-

diately after the vote had been counted. This is the fourth year that this prize has been won by an American painter.

The nearest competitors of the Melchers' painting, in order of preference, were: "Self-Portrait" by Leopold Seyfert, "Scene from the Scottish Highlands" by John Kane, "A June Bouquet" by Silvio Pezzoli, "Spanish Sisters" by Abram Poole and "Other Days" by Edward W. Redfield.

The award was based on the votes of the visitors to the exhibition during the past two weeks. Each visitor was given a ballot and asked to vote for the painting in the exhibition he liked best. All the paintings in the show were eligible for the prize with the exception of those by Claude Monet, Henry Ottman, and Ambrose McEvoy. These three artists died during the past year.

DEGAS SALE
BRINGS £18,000

PARIS.—The disposal of the collection of works by Degas, the property of his brother, the late M. René de Gas, gave rise to a notable picture sale the first week in November. The collection realized 2,212,000 francs (nearly £18,000), and some fair prices were paid. Among the paintings the most important were the double portrait of M. Morbilli and Mme. Thérèse Morbilli-Degas, which ranging from 40,000 to 60,000 francs. Mme. Thérèse Morbilli-Degas and of the artist by himself, which were acquired by the Louvre for 181,000 francs and 150,000 francs respectively. A portrait of Achille de Gas, the artist's brother, fetched 100,000 francs. A pastel portrait of Thérèse de Gas in her father's drawing-room fetched 180,000 francs, and a series of pastel studies of dancers, prices ranging from 40,000 to 60,000 francs.

GABRIEL RESTORES
GUBBIO PALACE

ROME.—Sir Vivian Gabriel, an English colonel, already noted for his generous gifts by which the monuments on the island of Rhodes have profited, has been giving another proof of his interest and his friendly sentiments towards Italy and her artistic patrimony. He has assumed the entire expense necessary for the restoration of the Ducal Palace at Gubbio, one of the most beautiful and purest examples of Renaissance architecture.

Sir Vivian has addressed a letter to Signor Mussolini telling him of his intentions, saying that he has been moved to this act by the admiration and consideration which he feels for the head of the government. He further says that he takes pleasure in the knowledge that his name, Gabriel, was originally Italian, his family being that of the Gabrielli of Gubbio.

In assuming this expense, which will amount to half a million Italian lire, he has declared that he has arranged that the work will go on even in the case of his death. Together with the superintendent of mediaeval and modern art in Umbria, Professor Bertini-Calosso, he has gone into the matter of the repairs needed, and the Minister of Public Instruction, Signor Fedele, is also giving the work his personal supervision. When completed, the ancient Palace will be one of the most perfect examples of its particular style, and of great interest to artists and students.—K. R. S.

VAN DYCK ETCHINGS
BRING HIGH PRICES

BERLIN.—The popularity of Van Dyck in England may well be judged from the high prices offered at a Leipzig auction on November 11 by an English art dealer for some of the artist's earlier etchings. Colnaghi, of London, paid for three Van Dyck etchings no less than 4,000 marks (£200), 4,200 marks (£210), and 5,200 marks (£260) respectively. At the same auction 23,500 marks (£1,175) was paid for the Durer engraving, "Adam and Eve," of good quality but very much cut at the edges.

HIGGS THANKS
POLICE AND THIEVES

Mr. P. Jackson Higgs, who has recently recovered the treasures stolen from him two years ago has made the following statement:

"Recovery of the greater part of the property stolen nearly two years ago from my gallery is due to the untiring efforts of Detectives Railh and Kennedy assisted by Insurance Investigator Gerard P. Luisi. Ever since the robbery I have been in close touch with the police and the 'round up' of the band of thieves is to me a remarkable example of the efficiency of the police department. This should teach all would-be thieves of art material that the certainty of recognition and their eventual capture makes their profession too risky to be a financial success."

"Naturally I am gratified at the recovery of so many of the stolen objects but I am particularly happy to again see this small silver statuette, for it is a treasure from the hand of the great Benvenuto Cellini, a finer piece of male sculpture does not exist. The primitive painting is also one of my prize possessions; it is still in perfect condition thanks to the care taken of it by the thieves. Even the Gothic ostrich egg and silver chalice is undamaged. Destruction or mutilation of such pieces of art would have been a real loss to the art world."

"I express my compliments to the thieves for their discrimination and my thanks to them for the good care they took of my material; the paintings and bronzes, they wrapped in rare old velvets and even packed the tapestries in moth balls, so you see, art education in America is stimulating the artistic emotions of even the lowest circles of society. No wonder New York is becoming the art center of the world."

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ART AND THE CITY

The city of St. Louis has recently been in mild turmoil over the relative value of art and paving. It is the contention of Mr. Louis Nolte, Comptroller of St. Louis, that too large a percentage of the city's taxes is given to the Museum and that the need of paving and other "civic improvements" is greater than that for art. Two cents in each \$2.85 of taxes goes to the art museum. This, Mr. Nolte believes, is just twice too much.

The Comptroller's attitude is hard to understand. It is conceivable that a man who, as does Mr. Nolte, admits neither appreciation nor knowledge of art might contend that an art museum was worthless, and should receive no support from the city. However mistaken, such an opinion is at least the logical conclusion from the premise that the purchase of a work of art by the city is "an outrage." But Mr. Nolte does not go quite that far. He would put the museum on starvation rations by cutting the appropriation in half, thereby hampering its work and making growth impossible.

The city of St. Louis is at present engaged in an extensive advertising campaign. Billboards and newspapers throughout the country proclaim the wealth of the "49th state" and its commercial advantages. It is good Rotarian propaganda and may well attract business to the city. Naturally if it is to act as host, the city should be well paved.

But an advertising campaign which overlooks one of St. Louis' most important claims to greatness is stupidly shortsighted. We venture to assert that more persons of the type that the city would be proud to interest know of it because of the great art collections of Mr. Faust, Mr. Ballard and the Museum than because of its miles of paved streets.

Paving is a not uncommon feature of our greater cities and a mile of concrete or asphalt in St. Louis is not greatly different from a mile in Bos-

ton, Philadelphia or New York. One does not travel half way across the country to see city streets, but Mr. Nolte might be surprised at the number of persons who have travelled great distances to see the art collections.

As a purely business asset the possession by a city of a great art collection is of enormous value. It attracts desirable visitors and promotes international fame. To form such a collection requires more than ample funds. Taste, judgment and courage are necessary. St. Louis is fortunate in its museum director, Mr. Sherer, who has done splendid work in building up a fine collection. The latest addition, that of an El Greco portrait purchased from Wildenstein and Company, is but an example of his wisdom in selecting only important works for the museum. A museum is known by its masterpieces, not by a multitude of minor works of art and further, it is only by means of really great examples that an appreciation of art can be aroused.

Today fine paintings are scarce and costly and the problems presented in forming an important collection are extremely difficult. But there can be no serious question that such a collection is worth far more to a city than the money involved. We believe that were the city of St. Louis to double its museum appropriation it would accomplish more toward an attainment of international prominence than by spending ten times that sum for paving and "improvements."

POLICEMEN OF SCIENCE

The writing of certificates of authenticity has gradually become an important function of the scholar. It is a function which appears to meet with considerable cooperation and even encouragement. A less fostered and less popular function of scholarship is that of the "policeman of science." One of our most recent exponents of this type of scholarship is Professor John C. Van Dyke, who has not hesitated to hurl his lance at the Rembrandt legend in a volume which may not be popular in many circles but bears every evidence of painstaking research and considerable common sense. A second valiant exponent of this adventurous scholarship is Dr. Joseph Wilpert, who in a recent article in the *Art Bulletin* of New York University attacks the authenticity of some hitherto sacrosanct monuments of early Christian art and metal work, including some specimens in his own museum. Unlike the divines, Dr. Wilpert leaves his text—a quotation from the French expert, Clermont-Ganneau—until the end of the article:

"The first duty of the scholar is to act as the policeman of science and to rid it immediately of all impostures he detects, for these can only compromise it in the eyes of the layman. . . . Science can only be the gainer when prompt justice is meted out to such impostures and to rid it of them is to enrich it."

These words, Dr. Wilpert feels, should be blazoned in all the museums of the world. That they are not, is probably due to the onus of divine omniscience placed upon museum authorities by a trusting and tax-paying public—a trust that often appears to outweigh the claims of pure science. The increasing sophistication of forgers apparently leaves even the most highly trained experts open to error if one may take as instances some of the frauds cited by Dr. Wilpert upon some of the most prominent museums of Europe. The crying need of modern times is not, we feel, for more and better authentications, but for more patient comparative research in specialized fields. Greater occupation with frauds and inconsistent restoration would in time build up an invaluable collection of data and help to make

impossible for the future such impostures as have made a tragicomedy of some of our museum purchases of the present era.

The famous "Tiara of Saitphernes," once in the Louvre, has been relegated to the category of forgeries, where it serves as an example to teach the apprentices of the museum the method of distinguishing real from false antiquities. Many other highly honored objects in both European and American museums must eventually serve an equally useful purpose in helping to increase the too scant ranks of "policemen of science."

DESPIAU

Neither an old master nor a highly advertised modern artist, Despiau has won immediate and amazing recognition in America. The success of his exhibition at the Brummer Galleries, the first ever held although he is now an old man, is proof not so much of the quality of his work as of the real appreciation which exists in America. The greatness of his sculpture needs no demonstration, but it should be a matter of pride for all of us that this sculpture, almost unknown here, the work of a man who has had no great amount of publicity, has been received with so much enthusiasm.

At least one example of almost every bronze in the exhibition has been sold and there are several which have found two or three purchasers. The galleries have been filled with enthusiastic crowds; every critic has written in praise.

There have been times when art appreciation in this country has seemed dead. Americans, we have often been told, buy only names, whether ancient or modern. Or else such furniture in canvas and bronze as the academy and its school produces for home decoration.

But to such croaking Despiau's success is a splendid answer. Unheralded, almost unknown, without any trickery of technique or presentation, he has found immediate appreciation. Men who had never bought any but renaissance or classic sculpture have understood the quality of his bronzes and have purchased them; others who had hitherto been devoted to the more ex-



"THE HAREM"

By CHASSERIAU

Included in the exhibition of French paintings of North Africa, now open at Wanamaker's

graphics in the world and it is to be hoped that all art students in New York are aware of their opportunities. For to work under such conditions is both a pleasure and a privilege and a rest for the nerves.

FLEMISH PAINTING BEFORE THE EIGHTEENTH CENTURY

Sir Paul Lambotte, K.B.E., The Studio, London & A. & C. Boni, New York. Price \$2.50

A splendidly illustrated monograph on the Exhibition of Flemish and Belgian Art held at the Burlington House in January and February, 1927, has been issued by The Studio whose American agents are A. & C. Boni.

The author, Sir Paul Lambotte, after a general preamble on the precursors of the Van Eycks, gives a brief biographical sketch, not only of the artists represented in the exhibition, but of all the outstanding figures in the history of Lowlands art. Our one criticism of Sir Paul's excellent synopsis is the space allowed lives and the too frequent lamentations on the inroads being made by American collectors. Otherwise the arrangement by artists, instead of the more arbitrary division into schools or periods gives the reader an admirably concise idea of individual characteristics. Sir Paul has profited by the recent researches into the lives and works of what were, until the last ten years, the almost legendary figures of many of the early painters. But the eighty-nine illustrations tell their tale so convincingly that there is little need for textual supplementation. As an introduction to the subject of Flemish painting of a memorial of this most distinguished or loan exhibitions the *Studio* publication is strongly to be recommended.

Another recent Studio publication is "Design in the Theatre," in which Mr. Gordon Craig talks down to his readers and Mr. James Laver contributes a most enlightening chapter on the Continental designers. Mr. Laver traces the evolution of stage-craft from "sometimes in the middle of the XVIIth century when the conscious intelligence first got out of hand, and inaugurated that tryanny of pure rationalism which is only now beginning to break down," to the situation today. In summing up he states: "The salient facts which emerge from a study of the history of the last two decades are: the perfecting of theatrical machinery, and the reaction against it; the rise of the producer to supreme power in the theatre; the appearance of the theatrical designer . . . ; the abolition of so-called naturalism and the enormous extension of the subject matter of possible plays." Of expressionism he says: "The mere dredging of the unconscious cannot produce art, although it is equally true that it is from something deeper and wider than the conscious intelligence that art of any kind gains its power. Expressionism taught both playwrights and producers that naturalism was nothing but a convention, to be used when it proved useful, but not otherwise; that there was no reason why the characters should not speak their thoughts, that the aside was not necessarily absurd, and that the stage can be a fitting frame for dreams, as well as a mirror of the conscious world." The clearest, most succinct statement of the case which we have encountered in our frequent excursions into the "isms." The work of Stanislavsky, Bakst "the gorgeous sunset of scene-painting," Appia, Copeau, Jouvet, Meyerhold, Tairov, Martini and the "universal" Reinhardt is reviewed and estimated, but the chapter is entirely too meaty for comfortable quoting.

On turning to the illustrations we feel the editors could have done more to back up Mr. Laver's text. The choice of pictures has apparently been rather a random one and it is difficult to understand the inclusion of what Mr. George Sheringham refers to as "Mr. James Pryde's beautiful picture" in a book of this kind. The number of costume plates also seem out of proportion as "Design in the Theatre" is primarily concerned with the functions of scenic and not costume designers. But there is much to be hoped from such experiments as the Norman-Bel Geddes projects for the "Divine Comedy," the "Oedipus" design of T. C. Pilatart and the Victor Hembrow "Macbeth."

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EXHIBITIONS IN NEW YORK

CONTEMPORARY FRENCH PAINTERS—SECOND EXHIBITION

De Hauke Galleries

The De Hauke Galleries are presenting three exhibitions of the work of living French painters. The first of these, reviewed some weeks ago, was devoted to pictures by men who are already well known in America. The second, now open, and the third will contain the work of the younger men, many of whom are represented in America for the first time.

To most of us the contemporary French school is composed only of the leaders, Picasso, Matisse, Segonzac, Derain, Bonnard and a few others and we have little knowledge of the work of the younger men. It is only natural that paintings by men of established reputations should be most eagerly sought and should command prices which warrant their importation and no other explanation for our failure to see the paintings by younger men is needed.

In the present exhibition many of the names are quite unfamiliar in America and, of the others, there are several with whom our acquaintance is slight. Evi-

dently there is a very active school in France composed of young men who are either independent or following the modern masters. If one may judge by these pictures, the most of them are camp followers rather than pioneers and, except that they appear to be in closer contact with the leaders, there is little to distinguish them from our own minor Matisses and Picassos.

A few of the painters have struck out for themselves and it is they who contribute a real interest to the exhibition. Souverbié, in spite of an obvious debt to Picasso, has one of the best and most personal pictures. His "Holy Family" is strongly drawn and well composed, although the design is somewhat forced. We should like to know more about him. From a young man this would be a most promising picture. Lurçat's "Still Life" is very well painted and pleasing in color. We liked it better than his other two pictures which, by contrast, seem rather uncertain. Survage has two canvases painted in the flat semi-abstract fashion which Picasso made popular. One of these, a large painting of two quarreling fisherwomen, tells an amusing story. One of the most marked differences between this exhibition and a similar American show is the number of men who have chosen Segonzac as their model. His American influence has been slight but he is evidently something of a hero in France.

GARI MELCHERS

MAX KALISH
Milch Galleries

Time is not dealing too kindly with the efforts in oil of Mr. Gari Melchers and the large canvases of the present exhibition offer less than the drawings, pastels and watercolors. Of these the vigorous watercolor "Pilots" and the plastic profile drawing of a boy's head are outstanding, but the nude drawings are all preferable to the nude oil. In "The Bride" and "Church Interior" we have the type of subject which Mr. Melchers handles best. In both there is the artist's unmistakable brush work and absence of chiaroscuro. In both his high, unaccented color scheme is successfully employed. The stolid young peasant, the bright Dutch church have not only an authentic quality but a discrimination of detail which is only lacking in such canvases as "Judith" and the woman with the spotted veil. Undoubtedly *genre* work is Mr. Melchers' forte and one regrets the submergence of his sometimes distinctive personality in such work as "The Bather" and "The Lady and the Poet."

The synthetic sculpture of Mr. Kalish represents the glorification of the American laborer. These studies of riveters and engineers, Meunier out of Rodin, will some day serve an historical function as records of the *modus operandi* of A. D. 1927. In the preface to the illustrated catalog, Mr. Henry Turner Bailey states that these are what an American workman should be.

"Not a dull peasant, not a hopeless clod like 'The Man with the Hoe,' but an alert, thoughtful, ambitious person, not content with things as they are, but having convictions and ideals—robust, optimistic person consciously on the way to something better."

Whether Mr. Kalish is on the way to something better is hard to judge from the present exhibition, which is derivative to say the least. But, as Mr. Bailey reminds us, "he is still a young man" and once he leaves his many gods behind him there should be better days ahead.

Of the twenty pieces we preferred the gesture of the lifted hand in the fine, bearded figure called "Fatigue" to the several compositions in which a broad based triangle is employed and of the few female studies the marble torso, No. 20.

H. DEVITT WELSH WILLIAM S. HORTON

Macbeth Gallery

The thirty-two chalk drawings entitled "The Sidewalks of New York" by Mr. H. Devitt Welsh could more appropriately be called "The Sky-lines of New York," for they treat more of the city's celestial silhouettes than of her pavements. In them we find the Madison Square and Metropolitan Towers, The Netherlands and American Radiator Building delineated against clear, cloudy and midnight skies.

Mr. Horton's exhibition is made up of flower studies and Continental *plages*—the catalog reading rather like a French railroad guide. There is considerable sameness in the studies of seething, brightly clad throngs of whom their creator writes: "None of my models took the trouble to pose, at least not for my benefit, and such of humanity as I have been able to *attraper*, has been while the carefree bathers have flitted to and from the sea, half in, half out their peignoirs or dancing or blown in the wind like gleaming butterflies of green, crimson and pale lemon over golden sands; and so I offer them, singing color notes in a troubous world." And there, in a nutshell you have the *raison d'être* for all the Deauville bathing pageants, which we should never have guessed.

ABEL G. WARSHAWSKY

Durand-Ruel Galleries

The tradition of the trite subject appears to be less operative in art than in literature, where the too frequent treatment of a theme in the past automatically debars its treatment by those who fall short of genius. Mr. Warshawsky, like so many of our American painters has been seduced by the picturesqueness of Europe. Unfortunately he has nothing new to say either personally or technically about the sails of Concarneau, the Pont Neuf or the physiognomies of Breton peasant women. Coloristically one of the most successful paintings in the exhibition is "Spring Morning in the Midi," in which a delicate bouquet of color is achieved. In "The Rhone at Villedieu-les-Avignon" a familiar pattern is used to happy effect. Many canvases in the exhibition are marred by the use of certain hard purples and greens which we do not remember in Mr. Warshawsky's exhibition of last year.

ARTHUR RACKHAM

Scott & Fowles Gallery

Drawings and watercolors by the inimitable Arthur Rackham are now on exhibition at Scott and Fowles. They consist of the original drawings for "The Tempest," James Stephens' "Irish Fairy Tales," "English Fairy Tales" and watercolors of England and Italy.

"The Tempest" illustrations are in the spirit of the Reinhardt "Midsummer's Night Dream" and it would be difficult to conceive of anything more in keeping with this loveliest of all fairy tales than

the nude Ariel perched on the branch of a blossoming tree and the four absurd small figures who, "Each one tripping on his toe will be here with mop and mow."

The English Fairy Tales illustrations are particularly happy, especially "The Three Sillies" with its lovely delicate color.

In "The Romancer," "Winter Frolic" and "The Little People's Picnic" we have the little Rackham creatures of the woods and fields disporting themselves under the gnarled and twisted, gnome-inhabited Rackham trees.

"Ring a Ring o' Rosies" has all the charm of Kate Greenaway with the greater atmospheric artistry of the present artist, an interesting unpublished illustration is that of "Comus," "Rigor now is gone to bed" while "Eden" presents the most innocent of all Eves astray in an enchanting apple orchard.

JAN AND CORA J. GORDON

Weyhe Gallery

The only difference between the joint travel journal of Jan and Cora Gordon and that of the average globe trotter is that theirs is in paint. And somehow these impromptu impressions of Portugal and Spain seem to have the same shortcomings as the line-a-day diary or kodak album for those who were not there.

But two oils by Mrs. Gordon, "A Mountain Village" and "Murcia from the Cathedral Belfry"—a toy town of soft pink brick—and two iridescent watercolors of Mr. Gordon, "Watercress Beds" and "Evening in the Wheat Fields" should charm even the untraveled observer.

(Continued on page 10)

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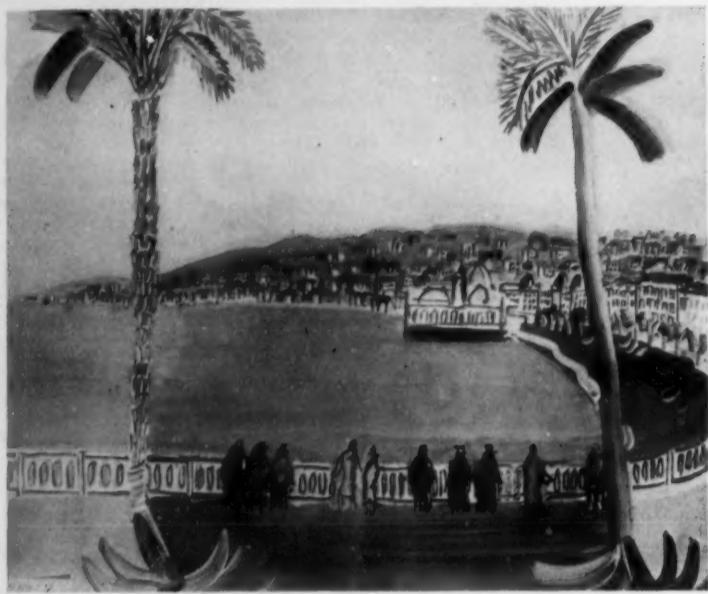
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EXHIBITIONS IN NEW YORK

(Continued from page 9)

BERNHARD OSTERMAN
Ferargil Galleries

Portraitists of the great and near great have been in prominence in almost all the galleries during the past weeks. The latest exhibitor in this genre is Bernhard Osterman who is showing at the Ferargil Galleries until December 10th. Compared with the thin and superficial work of the majority of his confreres Mr. Osterman's work has much to recommend it. He is quite evidently less interested in feminine charm than in men who have accomplished something in the world. In the portraits of the Bishop of Lund and of the French poet, Albert Merat, the study of wrinkled faces and the painting of hands reveal that Mr. Osterman is not one of those prolific (and perhaps fortunate) painters who toss off an acceptable portrait in two or three hours. As portraits of royalty go, the portrait of the King of Sweden is a sensitive and dignified work. And the truth is told almost brutally in the portrait of the late Police President of Berlin, von Stubenrauch, a porcine personality set against a sulphurish yellow background.

MAX KUEHNE
GEORGE LUKS
HIDALGO
Rehn Gallery

At the Rehn Gallery eight watercolors by George Luks are unexpectedly sandwiched between the placid flower pieces and sunny village scenes of Max Kuehne and the wax caricatures of Hidalgo.

The Luks studies are the result of a recent visit to the Pennsylvania mining region. That Pottstown supplied a sympathetically smoky setting for the Luksian heavy hand goes without saying. In them the black shanties are set against flaming or stormy skies with the usual infuscated effect. In one striking night scene the cloud-concealed moon throws a greenish cast over the oddly eastern minarets of the Greek Church and the two columns of steam which rise from the open mine shaft. All eight studies are typical of the artist in his most dynamic vein.

The Hidalgo notables are as easy to identify as the personages on a "Vanity Fair" cover and very cleverly executed.

ROBERT HALLOWELL
Montross Gallery

Mr. Hallowell puts his watercolors to an especially severe test by insisting upon painting many of the picturesque spots of Europe. Even the most unbiased critic warms toward an artist content to let his fame rest upon unadulterated landscape, not yet exploited by European touring agencies. However, Mr. Hallowell survives the test. He does not become entangled in picturesqueness, rather infuses it with his own personality. His line is always energetic and usually economical in its suggestions of form and movement, while he has the true watercolorist's feeling for fluid expression and swift notations of fleeting hues. The fifty-six watercolors and seventeen oils in the present exhibition give abundant evidence of Mr. Hallowell's energy during the year that has elapsed since his previous exhibition. The exhibition includes a group done in Spain, among which the swift notations of "Matador" and "Free Show" are notable, a group in Paris and a very charming and personal Normandy series among which our favorite were the cows on a hillside at Iles de Chausey, done with great spirit and humor. Oils are a comparative recent adventure for Mr. Hallowell and most of them come off very well. His preoccupations in these are often with effects of light and one of the most charming of these paintings is "Sun Dust." Mr. Hallowell's talent in handling architectural themes is revealed in "At Sunset, Toledo," one of the finest of the oils, which builds up complicated details into a unified and moving composition.

G. HESS
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RICHARD JACK
Doveen Galleries

An exhibition of portraits by Richard Jack is now open at the Doveen Galleries. Mr. Jack, one of the most prominent English portrait painters, has won especial fame in recent years with his portraits of royalty and is said to have been more successful than any other painter in pleasing King George.

In addition to his several royal portraits, Mr. Jack has painted many of persons prominent in England's aristocracy. It is understood that he has accepted a limited number of American commissions.

There are painters who seem ordained to paint royalty. Mr. Jack is one of these.

SONIA BROWN
ANNE GOLDTTHWAITE
GERRIT HONDIUS
CHARLOTTE JORDAN
New Art Circle

Two sculptors and two painters are exhibiting their works at Neumann's until December 17. All four are members of the circle in good standing. Honduis and Goldthwaite are probably more widely known than the others.

With the possible exception of Sonia Brown the artists represented here seem to be trying very hard to prove something. Just what we are not sure, but it has more connection, we believe, with demonstrating a modern spirit than with art. This spirit is not at all boisterous: the artists evidently take themselves and their work seriously, almost solemnly. An esthetic kicking up of heels might do them all good.

The exception noted is made with reservations, but Sonia Brown's sculpture is by far the most enjoyable part of the show. Her modeling is sensitive and parts of the heads and figures are finely done.

A. A. ANDERSON
ILLIAN GAERTNER
WALTER BOBBETTE
Anderson Galleries

Mr. A. A. Anderson, for many years a prominent figure in American and Parisian art circles, is holding his first formal exhibition. Although Mr. Anderson is over seventy and has painted portraits of many prominent Americans and Europeans, he has not until now been interested in showing his work to the general public. In effect the exhibition is retrospective, for Mr. Anderson has borrowed paintings and portraits from many of his admirers. Two large rooms at the Anderson Galleries are hung with his works and the show was opened with a reception at which the artist, who recently met with an automobile accident,

was unfortunately unable to be present. Among the portraits are those of Thomas A. Edison, exhibited in the Paris Salon of 1890, the Honorable Edward R. Finch and Mrs. Michael Dreicer. There are also picturesque landscapes and a number of still lives.

The large and varied exhibition of Miss Lillian Gaertner has the colorful Viennese complexion which one would expect a pupil of Professors Hoffman and Urban. Which does not mean that Miss Gaertner is in any way unoriginal. Besides the large series of stage sets and costumes, of which those for "The Straw Hat" are particularly delightful, the fairy tale illustrations and the Indian and Persian panels, Miss Gaertner has successfully essayed religious subjects, which she treats in an interestingly modernistic manner. Of the three pietas we preferred the largest, No. 11. There is Flemish influence in the emaciated figure of the Christ, but Miss Gaertner has solved her own compositional problem by a subtle transposition of triangles and rectangles. Also original in conception and coloring are her two interpretations of The Annunciation.

The watercolors of Mr. Walter Bobbette consist of New York landscapes and some highly amusing and well characterized genre studies, of which we particularly liked "The Country Doctor" and the genuine *kaffee-klastsch* atmosphere of "I Saw Her Myself."

Mr. Bobbette, who comes of a family which since the days of Queen Anne have been associated with English fine art, has studied under Elihu Vedder and E. A. Abbey. Although his work is not unknown in New York this is his first formal exhibition in ten years.

HAROLD ENGLISH
GALE TURNBULL
Babcock Galleries

Fourteen landscapes of Italy, Spain and France make up Mr. English's exhibit. The majority are the usual uninspired conceptions of Venice *et al*, rendered even more unalluring by an often muddy palette. In "The Jesuiti—Venice" there is a more modernistic handling of the angular architectural mass of brick red buildings and a freer treatment of sky and water. But there is still a little too much Omaha in the English cosmos.

Mr. Turnbull's watercolors represent recent work done in Brittany, Provence and Italy. These bright little studies are more than the travel notations of the average artistic adventurer in foreign lands. Mr. Turnbull has a fantastic turn of mind, as the figures in "St. Marks" and "Breton Church—Beuzac" attest, while the brilliant little "Lago di Como," with its rectangular rhythms of mountains and beautiful orange sails, proves that for an original eye, there is always something new—even under the Italian sun.

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LONDON PRICES IN RECENT AUCTIONS

LONDON.—Puttick and Simpson's sale of engravings, on November 11, (which realized a total of £2,351) was chiefly remarkable for a small whole-length portrait in oils of Major-General Sir Isaac Brock (1769-1812), Commander of the British and Canadian Volunteers at the Battle of Queenston, in uniform, 13½ in. by 19½ in., which, with very rare aquatint of the Battle of Queenston, after Dennis, by T. Sutherland, realized 320 guineas, the buyer being Mr. F. Sabin, with Mr. W. H. Bromhead as the under-bidder. The etchings included two signed proofs by Sir David Y. Cameron, Ben Lomond—180 guineas (Colnaghi), and Souvenir d'Amsterdam—100 guineas (Nicols); and one by Muirhead Bone, A Spanish Good Friday, Ronda, signed proof—140 guineas (Reid and Lefevre).

Pictures, the property of the Dowager Lady Mexborough, and other properties, brought £2,500 at Robinson, Fisher and Hardings, Willis's Rooms, recently. These included H. Robert, a landscape and river scene, with figures playing see-saw, 40 in. by 30 in., which brought 110 guineas (W. M. Sabin); and Sir F. Grant, a group of Lady Dorothy Nevill, Lady Rachael Walpole, and the Earl of Mexborough—105 guineas (Revill).

The most interesting feature in Messrs. Puttick and Simpson's sale of furniture and porcelain, on November 11, was the English furniture of the XVIIth century. The highest price, 310 guineas (R. Arditto), was paid for a Queen Anne walnut settee, with double chair back, slightly carved. A Chippendale mahogany winged bookcase, enclosed by glass trellis doors, 96 in. wide, realized 190 guineas (Stall); with fretwork gallery, 21 in. wide—140 guineas (M. Harris); a Queen Anne mirror, in carved and moulded frames—70 guineas (M. Harris); and an Adam satinwood half-oval settee, with fluted serpentine front, the back carved with the Prince of Wales feathers, 89 in. wide—78 guineas (J. R. Thomas).

Sotheby's sale, on November 11, of porcelain, furniture, etc., brought about £2,000, a set of 12 late XVIIth century wall panels, in canvas, painted with vases of flowers, each 33 in. high and from 43 in. to 20 in. long, realizing 110 guineas (Robinson and Williams); and a set of six Chippendale mahogany chairs, with square-shaped backs—310 guineas (Rice and Church).

Messrs. Robinson, Fisher, and Hardings' sale at Willis's Rooms the second week in November totalled £2,500, and included a fine Georgian painted and carved gilt sedan chair, decorated with Venus and attendants, fitted as a china cabinet, which sold for 52 guineas (Cooke). A Louis XV orolu cartel clock, with lady and gentleman musicians, by Courtois, of Paris, was sold for 80 guineas (De Montort); and two over-door panels painted with boys at play, etc., etc., by an artist of the French school, for 60 guineas (Ellis and Smith).

Sotheby's recent sale of objects of art and *virtu*, from various sources, produced a total of £1,185. The chief items included a miniature, by John Smart, of Thomas Fenton, head and shoulders, in lace cravat, and blue coat and vest, 1776—£50 (Burton Jones); and a pair of miniatures, by Samuel Shelley, of Robert, tenth Earl of Kinnoull, and the Countess, both full length, with robes—£50 (S. J. Phillips).

RECENT CHRISTIE AND SOTHEBY SALES

LONDON.—Christie's began on November 14 their season of art sales with English and Continental porcelain, the property of Sir Charles Ruggie-Price, of Spring Grove House, Richmond, and from various sources. The total for the day amounted to £2,143. The chief items included a pair of rare Chelsea figures of a cock and hen, 6½ in. and 7 in. high, which were sold to Mr. Amor for 310 guineas, and four Fulda figures of children, emblematic of the seasons, 6 in. high, sold to Hyam at 90 guineas.

Sotheby's finished on November 14 a two-day's sale of modern etchings and lithographs, from various sources, producing a total of £3,694. The sale was notable for two fine impressions of the works of Mr. Muirhead Bone—the portrait of Sir Rabindranath Tagore, which fetched £108 (Hardwick), and "A Rainy Night in Rome"—£185 (Colnaghi). The only other outstanding feature was an impression of Sir D. Y. Cameron's "Ben Lomond," which sold for £220 (Eve).

1,000 GUINEAS FOR SOHO PANEL

LONDON.—Tapestries, paintings, furniture, armor, and books from Ickwell Bury, sold by direction of Colonel John Harvey, and property from other sources, totalled £8,000 yesterday at Messrs. Knight, Frank and Rutley's, 20, Hanover Square. The chief prices were paid for the tapestries from Ickwell Bury. A panel of Soho tapestry, by John Vanderbank, woven with a Chinese design of mandarins and attendants, 8½ ft. by 11 ft., fell at 1,000 guineas to Mr. Frank Partridge. A similar panel reached 750 guineas (Cameron), who gave 460 guineas for another Soho panel by Vanderbank of his well known "Boys at Play" series. A fourth Soho panel, a decorative floral scheme, realized 530 guineas (Benjamin), and M. Seman, of Brussels, gave 370 guineas for a Romulus and Remus Brussels panel, 9 ft. by 15 ft. 2 in.; a Flemish landscape panel bringing 350 guineas.

When the house at Ickwell Bury was being examined by the auctioneers' experts they found behind the door of some stairs a very wide carved scroll frame, six yards by one yard, containing a vivid painting of the Rape of the Sabines. This Venetian decoration, confidently ascribed to Cagliari, better known as Paolo Veronese, is akin to the finely-painted frontals of contemporary cassoni, and Messrs. Durlacher certainly won a prize at 400 guineas. An Early English sporting picture of a shooting party made 160 guineas, and a work by Alphonse Legros, to whom modern art owes much, a picture of some monks reading, brought 80 guineas.

At the time of the Lady Henry sale, it was stated that a pair of Barbizon pictures by N. Diaz had been withdrawn. Yesterday they were offered, and his "Venus and Adonis" realized 230 guineas (Wright), and "En Forêt" 65 guineas. These prices reflect the alterations in the valuations of pictures in which there used to be a boom. Mention should also be made of a picture by Henry Alken of the 1824 St. Leger, which reached 60 guineas. It is understood that this work belonged formerly to Lord Terrington. In a sale of furniture at Sotheby's a set of six Chippendale chairs with square backs, sweeping tops, and vase splats, fetched £310 (Rice and Christie).

GRAUPE TO SELL RARE ILLUMINATIONS

BERLIN.—The auction at Graupe's of precious illuminations from the XIIth-XVth centuries, which will be held on Dec. 12th, should attract interest. The collection contains quite a number of specimens of singular importance and value. Outstanding are two sheets of French origins from the XIVth century depicting scenes from the old testament, painted on vellum. French of the XIIIth century is a particularly fine specimen set in a carved and gilded frame, dating from the XVIIth century. A richly decorated sheet, revealing the exquisite skill of the Florentine artist, belongs to the XIVth century. Reminiscent of Giotto is a very beautiful piece, painted on vellum and mounted on wood, representing the "Adoration of the Magi" in beautiful colors. "Christ Resurgent" set in the initial A, is done with particular delicacy and ability by an Italian artist of the XVth century. A specimen of foremost rank is a page from a missal, Italian, XVth century, noteworthy because of the wonderful variety of colors, splendidly tuned and applied with admirable skill. The unfaltering instinct of these early craftsmen as to the effective spacing and grouping of the text and figural ornament, is amazing and is shown in a splendid example, a XVth century page of Italian origin. Worthy to have been set in a splendid frame of marble and lazuli columns is an "Annunciation" (Italy, XVth century), an exquisite piece of remarkable beauty. Of still earlier date, of about 1100, are two initials coming from the south of Italy, of quaint and attractive design. Also noteworthy is a page from a *livre d'heures* of Netherlandish origin of about 1500, displaying King David enthroned. The border of flowers and butterflies is done with that affectionate devotion to the smallest detail that is so characteristic a feature of northern artists. A marvelous pattern of tendrils is also given on another page of *livre d'heures* by a Flemish artist from about 1470, who adorned it with a lovely and naive representation of a "Flight into Egypt." The catalogue of this important sale may be inspected at the ART NEWS office.

NELLESSEN PAINTINGS SOLD IN AACHEN

AMSTERDAM.—At the sale of the Nellessen collection in Aachen, several important paintings were bought by Hollanders. Among these is a fine van Goyen, Landscape with Castle, which went for 21,000 marks, to Amsterdam. Two Gaspar Netschers, one representing a Prince of Orange (dated 1675) and the other a Portrait of a Lady, were sold for 3,100 and 2,000 marks, respectively. A "Calvary" by Barent van Orley went for 13,000 marks to Paris, also a Portrait of a Man, by J. A. van Ravestey, which brought 6,000 marks. A small triptych, attributed to Dirk Bouts, fetched 5,500; a sculpture representing a Mourner, (Strassburg, about 1300) was knocked down for 23,000 marks.—L. J. R.

AMERICANA TO BE SOLD

The Anderson Galleries announces two book sales for the second week in December. They are parts one and two of the library of Dr. John E. Stillwell of New York City, which will be sold on December 5 and 6. Part one will consist of Americana, part two of art books, colored book plates, etc. et al.

On December 8 historical autograph letters and documents from the collection of Schuyler Colfax will come up for sale. Among the items of outstanding interest are the Bible on which General Grant and thousands of Union soldiers took their oath of allegiance, the journal of the surgeon on the U. S. Constitution, a Lincoln pardon, apparently written on a small strip of hospital bandage linen, and the letter in which Washington offers Patrick Henry the portfolio of secretary of state.

ANTIQUE VASES FOUND IN CALABRIA

ROME.—Several days ago it came to the knowledge of the Superintendent of Antiquities and Fine Arts of Calabria and the Basilicata, that three antiquarians had bought from a peasant in a village of the province of the Basilicata some antique vases. He at once had them sequestered by the carabinieri in order to examine them and to find out whence they came. He was thus able to assure himself that there were two of these vases and that they belonged to the IVth century B. C. The antiquarians finding that they could not escape, owned up that they had bought them for several thousand lire from a peasant of Castronovo di Sant'Andrea.

The vases have been taken charge of by the art authorities, while a search has been made in the peasant's house. Here other vases of equal value have been discovered, and these also have now gone to enrich the collection at Reggio Calabria.—K. R. S.

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COMING AUCTIONS

AMERICAN ART ASSOCIATION

RUIZ SPANISH COLLECTION

Exhibition from December 3

Sale, December 8, 9 and 10

The Spanish collection of Sr. D. Raimundo Ruiz which will be sold at the American Art Association on December 8, 9 and 10, consists of furniture and objects of art collected by him in his recent travels through Spain.

The sale will include fine walnut and pino wood chairs, tables, arcones,

armarios and varguenos. There are primitive paintings of the Aragonese and Castilian schools, with four especially interesting panels of the XVth century, depicting the Annunciation, the Flagellation and Resurrection. There are examples of wrought iron gates and church and vestibule lanterns as well as carved walnut and pino wood palaces and convent doors. The textiles include a royal Ispanian carpet of Eastern Persia, circa 1600, a Pushak medallion carpet, also of the XVIth century and a Cuenca floral carpet of the same period, brocades, damasks, velvets and Spanish point lace. (Continued on page 12)

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COMING AUCTIONS

(Continued from page 11)
GOLDSMITH, ET AL, BOOKS

Sale December 6

Comprehensive is the collection of first editions of English and American authors, selected from the libraries of Henry Goldsmith, New York City, Arthur N. Hosking, New Rochelle, and Richard A. Loeb, New Haven, on exhibition at the American Art Association, and to be sold on the afternoon and evening of December 6th.

A survey of the collection shows Amy Lowell's rare first work, "Dream Drops," the Baxter copy of Stevenson's "Wrong Box," inscribed first editions of Dreiser and Hudson, first editions of Clemens Hearn, Stevenson and of the New England authors. First editions of other famous authors are included, Yeats, Woodrow Wilson, Hawthorne, and Stevenson series, Roosevelt, Milne, Kipling, Bret Harte, Conrad, and many others.

HATTON DICKENS COLL.

Sale, December 7

A collection relating entirely to works by and pertaining to Charles Dickens will be sold by the American Art Association December 7th. Formed by Charles Hatton of Leicester, England, it contains many rare items. Outstanding is the matchless "Pickwick" in the original parts. Another great group is the superb set of Christmas books comprising the four issues of Dickens' *Christmas Carol*, the two issues of *The Chimes*, *The Cricket on the Hearth*, the two issues of *The Battle of Life*, and an issue of *The Haunted Man*. Other items of note are the sketches by Boz, *Oliver Twist* in parts, a trial copy of *The Chimes*, and a remarkable file of *The Gad's Hill Gazette*.

ANDERSON GALLERIES

DE PIERRES' OBJECTS OF
ART
Exhibition, from December 4

Sale, December 8

The collection of *objets d'art* formed by Professor Paul Soubeiran de Pierres of Montpellier, France, will be sold at the Anderson Galleries on December 8th. Notable among the pictures are five still lives by Chardin and a Boucher portrait from the la Baumelle collection, "The Virtues," an allegorical composition by Francois le Moine, two portraits by Antoine Pesne and portraits of the Jansenists, Antoine Arnould and le Maitre de Sacy by Jean Baptiste de Champaigne. The original drawings and gouaches include a "Paysage Anime" by Jean Baptiste Huet, "Roman Ruins" by Pierre Antoine Demachy, a "Group of Bathers and Architecture" by Jules Vernet, two original pencil drawings of hunting scenes by Coteau, signed and dated 1791, and an interesting American "The Revolution of Santo Domingo" by Louis Moreau. The miniatures include four XVIIth century portraits by Marie Nicole Vester and a set of fifteen painted ivory buttons of XVIIth century workmanship. Among the sculptures are a 11nd century A. D. Gallo-Roman marble portrait head, a late XIVth century carved ivory statuette of the Virgin and Child, from the Ile de France and a wrought iron statuette of the St. Florian of early XVth century Styrian workmanship. A late XVIIth century Persian lacquered mirror, a ciborium of Limoges champlevé enamel, two silver candlesticks by Bertrand Lacerre of Toulouse and a XVth century Languedoc processional cross of gilded bronze and silver gilt are among the miscellaneous items of interest.

MARGOLIS AMERICAN
FURNITURE

Exhibition, from December 4

Sale, December 9 and 10

Early American furniture gathered by Jacob Margolis, cabinet maker, of New York City will be sold at the Anderson Galleries on December 9 and 10. The collection covers the period from the second half of the XVIIth century to the end of the XVIIIth and includes a fine assortment of Chippendale, Hepplewhite and Sheraton chairs, an English Jacobean wing chair covered in crewel embroidery; maple and walnut highboys and lowboys; a group of mirrors, including some of the Hepplewhite period with

gilding and festoons; tambour and slant-front writing desks, inlaid sideboards and bureaus. An item of interest is a small oak dole cupboard with ebonized baluster spindles and ornaments similar to those found on the Connecticut chests.

CHRISTIE'S, LONDON

CUNLIFFE ENGLISH AND
FRENCH FURNITURE

Sale, December 8

Old English furniture and tapestry, the property of the late Rt. Hon. Lord Cunite, will be sold at Christie's on December 8, as well as old English and French furniture and objects of art from various sources. Among the latter are a Louis XVI clock by Vaillant, a pair of Louis XV or-moins andirons, a pair of Louis XVI candelabra, with bronze figures of Cupid and Psyche, designed after Falconet and a Louis XVI clock, with movement by Filon, signed Dubuisson. The furniture includes a Sheraton satinwood cabinet illustrated in "A History of English Furniture," by P. MacQuoid and a Sheraton marqueterie commode. Among the tapestries are a set of three Aubusson panels woven with scenes in the gardens of a chateau in which peasants are merrymaking.

SOTHEBY'S, LONDON

ENGRAVINGS & PORTRAITS

Sale, December 6

Old engravings, sporting prints and mezzotint portraits will be sold at Sotheby's on December 6. The engravings include color prints and fancy subjects by and after G. Morland, F. Wheatley and W. Ward. Among the naval actions are the rare, unrecorded "Chesapeake" and "Shannon" prints by and after W. Elmes. The mezzotints of outstanding interest are the fine impressions of "Lady Elizabeth Delme and Children" by V. Green, "Lady Isabella Hamilton" by J. Walker and "Sylvia" by J. R. Smith, all in color, as well as works by W. Dickinson, V. Green, J. McArdell, W. Say, J. R. Smith, C. Turner, J. Walker, T. and J. Watson, after Sir W. Beechey, J. Hoppner and Sir Joshua Reynolds.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION

Madison Avenue, 56th to 57th Streets
December 6, 7—Thomas Hatton collection of Charles Dickens and first editions of English and American authors.

December 8, 9, 10—The Raimundo Ruiz Spanish collection.

ANDERSON GALLERIES

PARK AVENUE AT 59TH STREET

December 5, 6—Parts I and II of Dr. John E. Stillwell's library.

December 8—Schuyler Colfax collection of historical autograph letters and documents.

December 8—De Pierres' collection of objets d'art, etc.

December 9, 10—Margolis early American furniture.

FIFTH AVENUE

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AUCTION REPORTS

CHIESA COLLECTION

American Art Association—Part IV of the Achillito Chiesa collection of Italian, Flemish and Dutch primitive and Renaissance paintings was sold on November 22 and 23, bringing a grand total of \$107,335. Important items and their purchasers follow:

30—Mabuse, Jean Gossart, Flemish: 1472-1533, Triptych, size 41 1/2 x 71 inches; Art Institute of Chicago \$8,000

31—De Lyon, Corneille, French: d. 1574, Portrait of J. de Brissac, Marechal de France, panel: 7x6 inches; Albert Stern 1,250

32—School of Dirk Bouts, Netherlands: XVth century, panel: size 13 1/2 x 10 1/2 inches; Kleinberger Galleries 2,900

33—Flemish School XVth-XVIth centuries, Triptych, panel: 14 1/2 x 19 inches; Kleinberger Galleries 1,000

34—Butinone, Bernardino Jacobi, Italian: active 1436-1507, Predella, panel: 14 1/2 x 59 1/2 inches; W. H. Woods 1,000

35—Tiepolo, Giovanni Battista, Venetian: 1693-1770, "Communion of a Saint," size 35 1/2 x 23 1/2 inches; R. Mendoza 1,000

36—Robusti, Jacopo (Tintoretto), Venetian: 1518-1594, Portrait of a Nobleman, 25 1/2 x 20 inches; F. Steinmayer 6,000

37—School of Pisa, XIVth century, Enthroned Madonna, Child and Saints, panel: 50 x 22 1/2 inches; W. H. Woods 1,400

38—Florentine School, XVth century, Madonna and Child, panel: size 41 1/2 x 21 1/2 inches; W. H. Woods 1,200

39—Lombardian School, XVth century, Enthroned Madonna and Child, panel: size 48 x 23 1/2 inches; W. H. Woods 1,800

40—School of Andrea Mantegna, Venetian, XVIth century, "The Resurrection," panel: size 9 1/2 x 16 1/2 inches; George Keller 2,700

41—Bellini, Jacopo, Venetian: 1400-1464 (?), "The Miracle of St. Domenico," panel: size 21x13 inches; F. Steinmayer 2,400

42—Lorenzetti, Pietro, Sienese: active 1306-1348, "The Crucifixion," panel: size 23 1/2 x 10 1/2 inches; Kleinberger Galleries 1,800

43—School of Cologne, XVth century, Triptych, panel: size 18 1/2 x 30 3/4 inches; Kleinberger Galleries 2,800

44—Titian (Tiziano Vecelli): 1477-1516, "Portrait of a Warrior," size 37x29 inches; W. M. Loring 3,300

45—French School, XVth-XVIIth centuries, "The Presentation at the Temple," panel: size 32x29 1/2 inches; Kleinberger Galleries 2,800

46—Follower of Fra Angelico, Tuscan: XVth century, "Glory of Angels," panel: 42 1/2 x 26 1/2 inches; S. M. Landschein 2,100

47—Isenbrandt, Adrien, Netherlands: active 1510-1551, Triptych, central panel 28x18 1/2 inches, side panels 28 1/2 x 9 inches; Dr. Warren Smadbeck 7,100

48—Tintoretto (Jacopo Robusti), Venetian: 1518-1594, "A Venetian Doge," size 45x39 inches; W. W. Seaman, agent 7,100

49—Piazza, Alberto and Martino, Italian: XVth and XVIth centuries, Triptych, centre panel, 54x24 inches, side panels, 54x19 inches; W. H. Woods 3,100

50—Venetian School, XIVth century, Polyptych, size 6 feet 4 inches x 6 feet 5 inches; W. H. Woods 2,000

CONVERSE COLLECTION

American Art Association—Landscape and figure paintings, furniture, bronzes, oriental rugs, arms and armor from the estate of the late Edmund C. Converse of Greenwich, Connecticut, were sold on November 25 and 26, bringing a grand total of \$90,805. Important items and their purchasers follow:

Part I

51—Flameng, Francois, French: 1859, "La Marchande de Patisseries," panel: 13x16 1/2 inches; W. H. Woods \$1,200

52—Clays, Paul Jean, Belgian: 1819-1900, "Effet du Matin: Bateaux a l'Ancre," size 16 1/2 x 25 inches; A. M. Suprenant 1,200

53—Fortuny, Mario, Spanish: 1838-1874, "An African Chief," size 16 1/2 x 13 inches; Clapp & Graham 1,000

54—Henner, Jean Jacques, French: 1829-1905, "Paysanne," size 16 1/2 x 13 1/2 inches; W. B. Crowell 1,900

55—Corot, Jean Baptiste Camille, French: 1796-1875, "Le Vieux Pont de Mantes"; Mrs. O. B. Cintas 6,200

56—De la Pena, Narcisse Virgil Diaz, French: 1807-1876, "Le Sentier du Bois," size 16x20 inches; John Levy Galleries 1,100

AUCTION REPORTS

(Continued from page 12)

37—Gerome, Jean Leon, French; 1824-1904, "Le Baigneuse du Harem," size 21½ x 26 inches; William C. Harty 3,600
 38—Detaillé, Edouard, French; 1848-1912, "The Charge," panel, size 40 x 27½ inches; W. H. Woods 2,200
 40—Jacque, Charles Emile, French; 1813-1894, "Le Repas de la Bergere," size 44 x 40 inches; E. F. Albee 2,700
 41—Daudigny, Charles Francois, French; 1819-1878, "The Banks of the Oise Near Auvers," W. H. Woods 9,100
 42—Knight, D. Ridgway, American; 1845-1924, "The Close of Day," size 47 x 59 inches; W. S. Gould 5,000

Part II

224—Haseltine, Herbert, "The Polo Players," cire perdue bronze group; L. J. Marion \$1,300
 241—Walnut and needlepoint wing armchair, English, XVIIIth century; Clapp & Graham 1,450
 254—Needlework sofa in the French style, English, XVIIth century; Clapp & Graham 2,400
 259—Brussels Garden tapestry, early XVIIIth century, "Les Amants Jardiniers," size 9 feet 10 inches x 10 feet; L. Maurice 6,300
 286—Cousa of state guard of Maximilian, 11, dated 1564; Sumner Healy 1,300
 289—Maximilian armor, German, early XVIIth century; Clapp & Graham 6,300
 290—Gothic armor, Spanish, late XVIIth century; Clapp & Graham 7,800
 291—Suit of engraved armor, North Italian, 1570; John R. Woodman 2,100
 292—Maximilian armor, German, made for Spain, early XVIIth century; John R. Woodman 4,600
 294—Armor for man and horse, XVIIth century; John R. Woodman 4,300
 336—Kirman cypress carpet, size 15 x 11 feet 8 inches; L. J. Marion 2,300
 338—Kirman carpet, size 26 feet 6 inches x 16 feet 2 inches; F. L. Finlaw 3,100

COWLES, ET AL., FURNITURE

Anderson Galleries—Furniture, rugs, silver, tapestries, textiles, pictures and objects of art from the collection of Mr. Russell A. Cowles and other consignees were sold on November 22 and 23, bringing a grand total of \$61,056. Important items and their purchasers follow:
 48—Set of eight fruitwood chairs of the Louis XVIIth period; Mrs. A. Surprenant \$375
 51—Tulipwood marquetry Louis XVIIth secretary abattant; Mrs. E. F. Hutton 350
 138—Set of eight carved walnut dining chairs in Florentine renaissance style; Mr. J. A. Campbell 375
 159—Feraghan rug, size 15 feet 7 inches x 13 feet; Miss H. Counihan, agent 875
 161—Chinese wool rug, size 6 x 9 feet; Miss H. Counihan 1,575
 165—Kirman rug, size about 9 x 12 feet; Miss H. Counihan 850
 174—Persian runner, size 15 feet 10 inches x 3 feet 4 inches; Mrs. Wilbur Judson 315
 183—Royal Kasan rug, size 6 feet 9 inches x 4 feet 6 inches; Miss H. Counihan 575
 298—Sterling silver service for 18 persons in mahogany canteen; Mr. Neal Bassett 1,800
 313—Louis XVIIth suite of 8 chairs and 2 sets covered in Aubusson tapestry; Lans Curiosity Shop 1,250
 315—Ormolu-mounted Louis XVIIth mahogany commode; Mr. E. F. Albee 1,100
 367—Beauvais tapestry, XVIIIth century; Dr. H. E. Isaacs 2,200
 384—Antique Feraghan rug, size 23 feet 9 feet 6 inches; Mayorkas Brothers 1,450

TABBAGH NEAR EASTERN ART

Anderson Galleries—A collection of Near Eastern decorative art, formed by Georges Tabbagh of Paris was sold on November 25 and 26, bringing a total of \$33,679.50. Important items and purchasers follow:
 71—XIIIth-XIVth century Persian pottery vase; Mr. R. A. Cowles \$230
 119—XVIIth century Persian miniature painting; Mr. C. H. Jordan 230
 123—XVIIth century Indian miniature painting; Mr. C. H. Jordan 150
 145—Khorassan rug, Northeastern Persia; Mr. Ali Asghar 190
 149—Antique Joshegan rug, Central Persia, size 10 feet x 6 feet 6 inches; Arthur Ackerman & Son 225
 150—Antique Souj Boulaq rug, Persia, size 10 feet 5 inches x 5 feet 3 inches; Mr. Ali Asghar 150
 151—Sarabend rug, Persia, size 9 feet 10 inches x 5 feet; Mr. Ali Asghar 175
 160—Antique Persian mosaic and embroidery hanging, size 7 feet 8 inches x 4 feet 4 inches; Miss G. Weiner 160
 239—XVIIth century Persian manuscript of *Divan of Hafiz*; Mr. G. H. Jordan 425
 240—XVth century Persian manuscript of *Jami*; Mr. Ali Asghar 500

AKRON

One slogan of the Federation of Women's Clubs is to promote American art.

The Art Division of the Akron and Summit County Federation has been doing a strong piece of work in this direction and has chosen the work of Ohio's daughters as proof that women can paint. For the third time in two years, the Art Division, under the chairmanship of Miss Charlotte M. Hoff, has assembled a unique exhibit by Ohio born women painters.

Last year the exhibit was sent on a tour to the largest and best art centers of Ohio, under the auspices of this division, assisted by Mr. Wilbur Peat, director of the Akron Art Institute, who sees and appreciates the good quality of an exhibit by this group of women.

It met with success, Federations sending new groups to see it as well as regular art lovers.

It is booked for the following places this year: Columbus Fine Art Gallery, Toledo Museum of Art, Butler Art Institute, Warren Public Library, Lima and

Viewing the first display of it at the Akron Art Institute, the quality is as a whole far superior to the two previous showings. It shows a large variety of subjects, and individuality in handling them.

There are fifty-five pictures and thirty-four artists.

The portraits show a strong group of portrait painters. Mrs. Iris A. Miller of Detroit called beyond doubt, the best woman painter in the State of Michigan, sends two splendid portraits, one of Mrs. Clyde Burroughs. This is owned by Mr. Burroughs, Director of American Art in the Detroit Museum.

Helen J. Niles, of Toledo, depicts characters, and has a Dutch Girl, and The Polish Child, painted in a style similar to Robert Henri. Jess Brown Aull, with her breadth and strength, is a sharp contrast to Rosalie Lowrey, both of Day-

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ton. Miss Lowrey's portrait is strong but delicate, and has a color charm. Miss Au's "Sheik Ibn Zaal" and "Aunt Mary" show wonderful brush work.

Yeteve Smith, of Columbus, has sent her "Intermission," a prize canvas of The Art League of that city. It is a color harmony full of intensity.

Edna Brush Perkins and Louise Ma-
 loney, of Cleveland, are modernists.

Charlotte M. Hoff, Akron, has a figure painted out of doors "In Sunshine" and a landscape "Where Lights and Shadows Play," inspired by a subject near picturesque Akron.

Florence Gothold, well known in New York art circles, in each of her two can-
 vas, "Day Dreams" and "Bronze and Gold," different in treatment, but equally rich in color and design, shows she is a poe-

The "Gulls" by Helen K. McCarthy is a canvas showing life, action, design and color, and is one of the outstanding can-
 vas of the exhibit.

Elizabeth Heil Alke, of Cincinnati, with her strong blues used in a decorative way in "Buck Creek Mountain," painted in the State of Washington, and Jessie Benton Evans, the one artist who is said to fathom the atmosphere of Arizona, and May Ames, Cleveland, with her difficult subjects, so well done, on Lake Erie, with her luminous canvas, "Concarneau," and Belle Hoffman, with "Is-
 land of Capri," and Marion Maxwell, Toledo, with her "Ohio Hills," makes a pleasing variety of subjects. Grace Rhodes Dean, of Toledo, has a large can-
 vas that is strong, colorful, and of splen-
 did design. Mrs. Phil M. Crow, of Lima, sends two canvases rich in color.

A group of watercolors are intensely interesting, also varied in treatment, and include Alice Schille, so well known, with her rich modernistic treatment, Josephine Klippert, President of Ohio Watercolor Society, Harriet Dunn Campbell, and Clara Blesch, all of Columbus, and Emma Mendenhall, and Alma Knauber, both of Cincinnati, whose work is extremely interesting.

CHICAGO

A private view of the paintings of Ber-
 hard Boutet de Monvel, son of the fa-
 mous French artist, was recently held at
 the Arts Club. Sculptures by Lodsky,
 the Russian sculptor, who a few years
 ago was brought to Milwaukee by Dudley
 Crafts Watson, but has since won honors
 in Paris, forms the current exhibit.

A new series of "one-man" shows opens at the Chicago Galleries Association to-
 day. It includes portraits by Antonin
 Sterba and paintings by Gerald Cassidy
 and Charles P. Killgore.

On November 26 the Carson, Pirie,
 Scott & Co., Galleries opened an exhibi-
 tion by three woman artists, Lillian
 Genth, painter; Eda Nemoide Casterton,
 miniature artist, and Vernon Kirkbride,
 etcher.

The recent exhibition by the Chicago
 Society of Artists at the Bryden Gal-
 leries was another exhibition containing
 fresh material, much of which is from
 the younger generation. Emile J. Gru-
 micaux received the society's gold medal
 and Increase Robinson, the silver medal.
 Among the pictures were Helen West
 Heller's watercolor, "Rider in Spring,"
 Eleanor Hatch's "Yellow House, Prov-
 incetown," Todros Geller's "In the Jew-
 ish Pale," Olaf H. Polky's "Portrait—
 George Metz," H. Leon Roecker's can-
 vas and Oskar J. W. Hansen's "Dionysus
 the Olympian."

The National Association of Women
 Painters has sent on one of its traveling
 exhibitions to the Illinois Women's Ath-
 letic Club. Nearly every other canvas is
 a still life, and many of them incorporate
 a Japanese print or a Chinese painting
 into their background. The most interest-
 ing of the flower pictures was Jane Peter-
 son's while Theresa Bernstein's "Harbor
 Scene" and Hilda Belcher's "From 74th
 Street," also stood out from the rest in
 vitality. Lucie Hartrath has one of her
 mystic Brown county landscapes and Jo-
 sephine Reichmann one of her best can-
 vas, "Mushroom Cave."

At the Carson, Pirie, Scott Gallery there
 is an interesting exhibit of pictures by
 the Russian artist Perfilieff, one of the
 members of the William Beebe expedi-
 tion to the tropics of South America.

The Palette and Chisel Club has just
 held its annual auction exhibit of work
 by members. In accordance with the cus-
 tom followed for this particular show
 the pictures are small and a number of ex-
 tremely attractive little paintings are to
 be seen.

The two purchase prize paintings re-
 ceiving the Mr. and Mrs. Frank G. Logan

awards in the present exhibition of Amer-
 ican Painting and Sculpture, "A Summer
 Day," by John E. Costigan and "The Old
 Farm Hand," by James Chapin, have been
 accepted by the Art Institute and will be
 added to its permanent collection.

Edna Brush Perkins and Louise Ma-
 loney, of Cleveland, are modernists.

Charlotte M. Hoff, Akron, has a figure painted out of doors "In Sunshine" and a landscape "Where Lights and Shadows Play," inspired by a subject near picturesque Akron.

Florence Gothold, well known in New

STUDIO NOTES

H. Williams-Lyons, Kingsbridge,
 South Devon, England, arrived on the
 SS. President Harding November 25th
 and will be at 18 East 60th Street for
 several months.

* * *

Mr. Eben F. Comins is having by in-
 vitation a one-man show of his portraits
 at the Brooks Memorial Art Gallery at
 Memphis, Tennessee, during the month
 of December.

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AMSTERDAM

Vincent Willem van Gogh, the artist's nephew, who lives at Laren, Holland, and Mrs. Kröller-Müller of The Hague, are the owners of the largest and most varied van Gogh collections. Both have always been very liberal in allowing art lovers to enjoy their treasures. Mr. van Gogh has at present loaned a fine selection to the Rijksmuseum, adding a few works by Paul Gauguin and Toulouse Lautrec. The loan consists of 37 paintings and pastels. Mrs. Kröller, after having first shown

it in Basle, is now loaning a fine display from her paintings and drawings of the great Master to the Museum of Modern Art in Brussels. * * *

The art dealers, Buffa, are exhibiting French paintings of the XIXth century. Remarkable is a large Monet, *Portrait of a Young Girl*, from Zaandam, painted at the time of the artist's stay in Holland during the Franco-German war. The young woman has reddish-blond hair and is dressed in black. The girl's family did

not appreciate the painting, so it remained in the attic until recently, when the artist's death caught the attention of the son of the model, and the portrait was brought to light again. * * *

The Goudstikker Galleries are always showing interesting, newly acquired paintings.

Outstanding is Velasquez' *Servant Girl* with still-life of kitchen utensils before her. The authority on Spanish art, Dr. August L. Mayer, considers this painting the original of a work in the Otto Beit collection in London. * * *

Goudstikker's has often brought specimens of Adriaen Brouwer to light. This time it is a *Mythological Burlesque*, the heads of four rough fellows, masquerading as Greek Gods.

A scene from Roman history by Rembrandt's great pupil, Aert de Gelder, is remarkable from a coloristic standpoint. Beautiful is a portrait of a young girl in red silk dress, attributed by various critics to Ferdinand Bol or to Barent Fabritius.

Fine medieval stained glass of French origin has been sold to America from the van Stolk collection, Haarlem.—L. J. R.

LONDON

I hear rumors that the British antique dealers intend to organize for next spring an exhibition which has been described as a "sort of Royal Academy of Antiques" and which is to form one of the principal features in the London season. I imagine that each member of the Association will contribute one or more characteristic examples of his stock and that the whole will be grouped under periods and types. Provided that the catalog be furnished with all details as to price and so forth, the idea should do much towards stimulating investment in antiques. If only the comparatively moderate price of many old pieces as compared with modern reproductions could be brought home to the public I believe the demand would soon take an upward leap. * * *

It is a good sign that our modern sculptors are adventuring so freely into the realm of new materials for their works. We have had Frank Dobson's essays in burnished brass and Maurice Lambert with his aluminum head of Edith Sitwell, and now comes John Skeaping, the winner of the Prix de Rome, who is showing studies of animals in a mineral substance that hails from Cornwall and is called "Serpentine." It is of the genus basalt and has the advantage of fine variations of color that commend themselves conspicuously to a sculptor's needs. There is no doubt that the primary reason sculpture has languished so disastrously in this country is that neither marble nor bronze are really esthetically suited to our atmospheric con-

ditions. Marble is altogether too chilly a medium to look acceptable on the majority of our sunless days, while bronze needs a brighter light than we are able to offer, if it is not to appear depressing and forbidding within the private house. I feel that the modern sculptors are well on their way towards discovering a means to popularize their wares. * * *

When an official post falls vacant, as in the case of the directorship of the National Portrait Gallery on the death of Mr. James Milner, conjecture is immediately rife as to a possible substitute. I heard many suggestions made with regard to this particular office, but the actual nomination comes as a surprise. It has been conferred upon Mr. Henry M. Hake, formerly assistant in the departments of prints and drawings in the British Museum and so far not very well known to the outside world. * * *

The British Museum has recently acquired a number of items of special interest, among which is a gold ornament belonging to the IIInd century B.C. and discovered in northwestern Persia. It is a fine example of gold and enamel work, although in the course of centuries it has lost much of its enamel and most of its jewels. Mr. Pierpont Morgan acquired several years ago another portion of the same ornament. Another jewel recently acquired by the Museum is a bangle in the form of a metal snake, very exquisitely carved in connection with a little hand of stone, that hails from Carkemish, a charming example of the lighter type of work of its day. * * *

Manchester is making a movement towards educating her children in the appreciation of art, and if only more cities would follow suit I believe that the problem of the artist and his livelihood would rapidly approach something like a solution. One afternoon every week her Museum of Arts and Crafts is given over to children from the elementary schools who are taken over the galleries by a young girl-lecturer who makes it her business to weave a fairy-tale around the exhibits and make instruction part of the weft. In this way they become accustomed to whatever is good in design, whether it concerns metalwork, pottery or textiles. * * *

Some time ago I wrote of the Macpherson Collection of Maritime Prints and Naval Paintings, for which the owner was asking the sum of £120,000. Some generous individual, whose name has not yet been disclosed, has now come forward with a gift of £25,000 in order that the Society for Nautical Research may enjoy a six months' option on the collection. It was recently my privilege to view the collection—or at least a part of it, for it

tells I know not how many portfolios and shelves besides walls and staircases—and was amazed at its interest for even the least nautically minded. Americana forms a large section among the various categories, and much of American naval history finds a place among both prints and paintings. Some of the American naval caricatures are particularly entertaining. * * *

The Colnaghi Galleries, 144 New Bond Street, W.

A splendid exhibition of Guardi's work is at present delighting all those who appreciate the art of this great Venetian artist. For charm of design, delicacy of color and subtle suggestion of movement these Venetian studies stand very high among the accomplishments of the XVIIIth century, and it is good to be able to enjoy them in such liberal measure as is here provided. * * *

St. George's Gallery, Hanover Sq., W. The room is here given over to the work of two artists, Earnshaw Greenwood, who draws from the nude, and Clifford Webb, who executes watercolors, very solidly built up and with an excellent feeling for architectural values. He is on the whole the more successful of the two, for the deliberate exaggerations of the modeling in Greenwood's figures do not always help him to achieve the suggestion at which he aims. Mr. Webb has a special faculty for giving to his buildings the right relation in space, and he manages his shadows with conspicuous sense of their subtleties. * * *

The Arthur Tooth Galleries, New Bond Street, W.

Sylvia Gosse is showing paintings here, which evince an unusual versatility and not a little of the influence of Walter Richard Sickert. Two of the best pictures are portraits of the latter artist, well characterized and with the grays and blacks skilfully handled. Though she owes much to this teacher in her brushwork and the welding of details into a homogeneous composition, she is at her best when she is more herself than Sickert's pupil. Her palette is most pleasing when she exploits the bright tones that are obviously her natural means of expression and deserts the muddier tones in which she is less at home. The vitality of the show is its greatest charm. * * *

The Blaauw Galleries, Davies Street, W. The present exhibition of early Chinese works of art in pottery, porcelain and bronze is, as is always the case here, of great interest. The show covers a period ranging from the XIth century B.C. to the XVIIth century A.D. The early animal models are magnificent specimens, the most spirited of the horses and oxen belonging to the Han and T'ang periods, when bronzes and pottery were at their simplest and most direct. Some fine examples of Sung pottery, seen at their best when held up to the light, are as delightful in form as in the quality of the paste and glaze. Such pieces make the more sophisticated Ming seem positively modern. * * *

Redfern Gallery, Old Bond Street, W. Here A. Bayliss Allen is exhibiting drawings and watercolors remarkable for their clever elimination of non-essentials, and for a very individual power of visualizing Nature. Less mannered than some of the young artists that we are accustomed to view at this Gallery, Mr. Allen knows how to reconcile modern tenets with old traditions and to produce from the admixture of the two something that is worth saying in terms of paint.—L. G. S.

DETROIT

The exhibition of the paintings and etchings of Mr. and Mrs. Lendell Pitts now on view at the Hanna-Thompson Galleries offers an unusual variety for a "two-man" show. For Mr. Pitts not only offers his paintings of mountain peaks and sea scapes, but brings also a remarkable collection of his etchings in color as well as a series of prints in which he employs a new and difficult process. Mrs. Pitt is often engaged in studying small objects and revealing the subtleties of the delicate relationship of texture and hue.

TOPEKA

The artists of Kansas are holding their third annual exhibition at the Mulvane Art Museum in Topeka until December 10. There are twenty-five artists exhibiting, most of them from Topeka and Wichita, but Lawrence, Arkansas City, Winfield, Lindsborg, Beloit, Kirwin and Wamego have all sent in creditable work. One does not hesitate a moment to say it is a show of which Kansas may well be proud.

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BERLIN

Among the fall exhibitions the show arranged by the Academy of Fine Arts attracted a considerable amount of interest, socially, if not artistically. "Academy of Fine Arts!" What a magic word that used to be, but it appears as if our skeptical era had divested it of its former halo. Now, it must be asserted that the Berlin Academy under the presidency of Professor Max Liebermann, years ago among the founders of the society "Secession," has opened the doors of the sanctum wide to the young and rising forces in art and at times one would be inclined to think has opened it even a little too wide. The present show, to come to the point, has a very strong nucleus, a survey of the *oeuvre* of Kaethe Kollwitz surrounded by a swarm of—with a few exceptions—rather insignificant works. The arrangement, confined to watercolors, drawings and prints and therefore a trifle informal, makes a rather hit or miss impression. It is impossible, the writer believes, to give one's attention to about 550 smaller works, partly studio-findings, covering the walls in bewildering variety and number. Here and there one is touched by a deeper, more resonant rhythm; one feels the breath of a real emotion and an inner life of passionate reverie. That occurs before a series of drawings and prints by Alfred Kubin, affording as they do, a glance into the mystical and strangely incomprehensible second self of all living things, and that not merely through external and superficial attributes, but through imparting to the line, the curve, the form, a peculiar significance. However, the deepest impression in this exhibition is conveyed by the two rooms given up to about 100 drawings and prints by Kaethe Kollwitz. They really form an entity: they are pervaded by the spirit and soul of a genuine artist. Apart from her absorbing themes, namely, the sufferings of the poor, the injustice of society, the troubles and distress of the "lower" classes, the horrors of war, themes which concern us through the magnitude of these unsolved questions, the power of her delineation is great, is almost unique among contemporary artists. The contours, the figures, are filled with expressiveness and yet are dominated by the shaping force of an innate feeling for form. How is it that this curve weeps, that another accuses and a third condemns? It is the artist's divine task to give life to his visions, to infuse them with vitality, to make them pierce the armor of daily dullness and impassivity. In this Kaethe Kollwitz fully succeeds and we are moved by her works, not for their pronounced tendency, but for the powerful and convincing interpretation.

* * *

The newly constituted "Union of German Artists" has been active in settling questions of an economic nature for artists in distress. The society aims at bringing the authorities to recognize the urgent need of assistance for the struggling artists, not only through contributing the necessary funds, but also through providing work. The adornment of public buildings should be conferred upon artists lacking work, thus helping not only the artists but contributing towards an artistic embellishment of the towns. However, the problems accruing from the Puritanic tendencies of the latest evolution in architecture involve, the Union declares, great disadvantages for the sculptor and the decorative craftsman inasmuch as it will be still more difficult, if not impossible, for the thousands of academy and art and craft schools' pupils to find work in the future. The ministry for art and science is expected to take preventive measures in order to avoid an aggravation of the present already intolerable situation.

* * *

A number of German artists, who participated in the International Exhibition at Bordeaux, are recipients of diplomas of honor conferred by the exhibition's executive committee. The names of these artists are the following: Willi Baumeister, Ernst Fritsch, George Gross, Willy Jaeckel, Rudolf Jacobi, Wilhelm Kohlhoff, Bruno Krauskopf, Rudolf Levy, Max Pechstein, Wolf Roehricht, Wilhelm Schmid.

Count Max Oppenheim is back from a five months' journey to Syria and has been able to recover at Tell Halaf the finds excavated in this district before the World War. They consist of more than 200 stone sculptures, dating from about 300 B.C. Among them are human figures, animal sculptures and two large reliefs with diverse presentations. Monumental stone figures from a temple in the neighborhood of Tell Halaf, which are of still older date, have also been shipped to Europe.

The excavations at Pergamon resumed last spring by the director of the Museum of Antiques, Dr. Wiegand, resulted in the discovery of five spacious edifices and of a palatial establishment. The excavations will be terminated next year and are expected to disclose a peristyle 60x60 feet with a place of worship at its northern end. Dr. Wiegand hopes to be able to uncover in the course of his work a comprehensive view of an Imperial residence from the Hellenistic period.

* * *

A comprehensive show of works by Vincent van Gogh will take place January, 1928, at Paul Cassirer's in Berlin. The artist's biographer, Dr. B. de la Faille, is to co-operate in the arrangement, which will display paintings from German private possession and comprise several items belonging to van Gogh's family.

* * *

Professor August L. Mayer of Munich, publishes in the art magazine *Cicerone* a newly discovered painting by Velasquez, representing a girl at a kitchen table. The subject matter is well known, as it is identical with that of a painting ascribed to Velasquez in the Sir Otto Beit collection in London. This coincidence, the author asserts, is due to the fact that Velasquez had his pupils frequently copy genre paintings of his early period. Professor Mayer upholds the opinion that the newly discovered painting can, through close examination of the rendition in details, be ascertained to be by Velasquez' own hand.

* * *

Frankfort on Main. Frescoes of the Frankfort painter, Terg Ratzeb, dating from the beginning of the Renaissance period, have been discovered in connection with repairs in the refectory of the Carmelite Cloister in the "old city." The pictures show the departure of Louis of France from the prior of the monks on Mount Carmel in Palestine, which Louis had freed from Turkish domination.

* * *

CARLSRUHE.—The City of Nagoya, Japan, has presented to the City of Carlsruhe a genuine Japanese temple, which has now been set up in the Japanese section of Carlsruhe's famed municipal garden. The temple is the only one of its kind in Europe.—F. T.

WASHINGTON

The Philins Memorial Gallery has made announcement of an interesting program of exhibitions for the coming season, as follows: November—Little gallery, intimate decorations, paintings of still life in new manners. December—Little gallery, the best French painters of today. Bonnard, Braque, Derain, Picasso, Vuillard, Roussel, Utrillo, Segonzac. From January 1 through April, the tri-unit—Little gallery, "American Old Masters." Fuller, Inness, Eakins, Twachtman, LaFarge, Ryder, Homer, Duveneck, Weir, Robinson and others; main gallery, contemporary American painters; lower gallery, from El Greco and Chardin to Picasso and Derain, a notable assemblage. May—Little gallery, paintings by Marjorie Phillips.

Appropriate mention may be made at this time and in this connection of the reissuance of Mr. Phillips' interesting critical work entitled "The Enchantment of Art," published some years ago by the John Lane Co., now reissued by the Phillips Memorial Gallery.

* * *

The exhibition of portrait and flower paintings by Alma Bostick, held during the past week in June Bartlett's studio, created considerable interest. Miss Bostick's work is broadly rendered, colorful and in modern style. Her portraits are well constructed and strongly modeled. Her flower paintings are particularly decorative.

* * *

A special exhibition of watercolors by Eleanor Parke Custis is now to be seen in the Corcoran Gallery of Art. This comprises 24 works.

* * *

The paintings in watercolor and oil by Lars Hofstrup, now on exhibition at the Arts Club, constitute one of the most varied and stimulating exhibitions that have been held at the club for some time. There is a vigor, an individual way of observation which is refreshing to meet.

Owing to the increasing number of students, on December 1, 1927
ALEXANDER ARCHIPENKO
ECOLE D'ART
until now located at 44 West 57th St.
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BOSTON

To the museum's print department, for exhibition from now until February, have been lent the many etchings and drypoints by Frank W. Benson which have been collected by Mr. and Mrs. Edward J. Holmes. Two large galleries have been devoted to this collection, which includes prints as widely separated, in respect of time, as "Moonlight," made in 1914, when the artist was trying out his power as etcher, and "Ipswich Marshes," a comparatively recent work.

* * *

A memorial exhibition of works by George Hawley Hallowell, organized by Harriet Hallowell, is now on view at the Bostolph Club, Newbury street.

In the present memorial exhibitions are included the studies for monumental decoration.

rative achievements; as for the altar piece now in All Saints Church, Ashmont; a lunette study of "Industry" for a decoration, and the competing piece for a State House panel of the "Trooping of the Colors"—the last work of which Hallowell was engaged and for which he was awarded second prize in the competition.

* * *

At the Copley Gallery until December 10 are shown pastels of flowers by Laura Coombs Hills.

* * *

Paintings by John Lavalle are shown at the Guild of Boston Artists. Mr. Lavalle, one of the newly elected Guild members, has a very striking and picturesque exhibition in which souvenirs of travel make a handsome complement to portraits of well-known Boston people.

Portraits by Rosamond Coolidge are shown during this month at the Twentieth Century Club, Joy street.

* * *

Paintings of Ireland by Eugene Higgins, A. N. A., are shown at the Robert C. Vose Galleries.

Higgins has painted sombre and tragic subjects in low tone and muted coloration. Even "Paddy and His Pig" are soulfully sad, and the "Turf Toilers" are as soberly dramatic as some of Millet's hard-working peasants.

The titles tell where the artist has been: "An Aran Islander," "Two Men of the Claddagh," "Galway Types," "Galway Men."

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EXHIBITION CALENDAR

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of masterpieces of Venetian painting until January 1.

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings made on the Beebe Haitian expedition by Helen Damrosch Tee-Van, Captain V. Perfilieff and F. Edwin Church until December 15.

Anderson Galleries, 489 Park Ave.—Exhibition of paintings by A. A. Anderson, watercolors by Walter Bobbette and etchings by Norman Lindsay until December 17 and scenic designs and murals by Lillian Gaertner until December 10.

Arden Gallery, 460 Park Ave.—Exhibition of garden sculpture beginning December 10.

The Art Center, 65 East 56th Street—Permanent exhibition by Mestrovic.

Babcock Galleries, 5 East 57th Street—Exhibition of paintings by Harold English and watercolors by Gale Turnbull until December 10.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenweiser, 489 Park Avenue—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Brooklyn Museum, Eastern Parkway and Washington Square, Brooklyn, N. Y.—Exhibition of paintings, sculpture and arts and crafts of Denmark until December 19. Twelfth Annual Exhibition of the Brooklyn Society of Etchers, December 6 to 31.

Brummer Gallery, 27 West 57th St.—Exhibition of the complete works of Charles Despiau until December 31.

Butler Galleries, 116 E. 57th St.—Exhibition of etchings by Blampied, Hankey, Soper, Tushingham, Howarth and Brouet through December.

Maurice Chalon, 7 East 56th St.—Exhibition of paintings by Antonio Arganini until December 12.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American painters until December 14.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French painters until December 10.

Down Town Gallery, 113 West 13th St.—Paintings and drawings by Stuart Davis and sculpture-lamps by Frank Osborn until December 9.

A. S. Drey, 680 Fifth Ave.—Antique paintings and works of art.

Dudensing Galleries, 5 E. 57th St.—Christmas exhibition of watercolors by Trunk, Zuk, Schulhoff, Woodruff, Nura, Pollet & Klitgaard and paintings by Dorothy Simmons from December 4 to 31.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by Abel G. Warshawsky until December 7. Small paintings by Renoir from December 7 to 31.

Duvene Galleries, 720 Fifth Ave.—Exhibition of recent portraits and some interiors by Richard Jack, until December 10.

Ehrich Galleries, 36 E. 57th St.—Exhibition of painted furniture by Gertrude Kingston, and pottery by Dorothy Warren O'Hara, until Christmas.

Fearon Galleries, 25 West 54th St.—Old masters and XVIIIth century English paintings.

Ferargil Galleries, 37 E. 57th St.—Exhibition of sculpture by Epstein and portraits by Bernhard Ostermann until December 10.

Gainsborough Galleries, 222 Central Park South—Old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of wood engravings by the late Alexander W. Drake and bronzes by Cyrus E. Dallin until December 10.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of etchings of dogs by Marguerite Kirmse until Christmas.

P. Jackson Higgs, 11 E. 54th St.—Paintings of the English school.

Holt Gallery, 630 Lexington Ave.—Exhibition of watercolors and block prints by Flora Lauter from December 5 to 31.

Intimate Gallery, 489 Park Ave.—Exhibition of water colors by John Marin until December 7.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of old English and French color prints through December.

Thomas Kerr, 510 Madison Ave.—Antiques.

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